EFFECTIVE SPEAKING

ARTHUR EDWARD PHILLIPS

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EFFECTIVE SPEAKING

AN EXPOSITION OF THE LAWS OF EFFECTIVENESS IN THE CHOICE OF MATERIAL IN SPEECH, WITH EXAMPLES AND EXERCISES

BY

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TO

MY WIFE

THIS BOOK IS LOVINGLY DEDICATED

PREFACE

At the risk of being thought egotistical, I have deemed it wise to set down a plain unvarnished tale of the making of this volume.

About fifteen years ago, when I first began to teach the Art of Expression, I found a constant demand for instruction in Public Speaking. The student would ask, "Can you give me some definite steps which, if followed, would lead to confidence and power when I seek to persuade or convince? Are there any laws or rules that would be direct, practical helps?" And I found myself compelled to admit that I knew of very few; that all the writers on Rhetoric, from Aristotle down, also the authorities on Logic and Argumentation, failed right here. True, there were many isolated aids, but nothing like a well-ordered, practical system was to be found. In fact, there was more than a half truth in the couplet:

> "All a rhetorician's rules
> Teach him but to name his tools."

These conditions in respect to the field of Public Speaking constantly forced themselves upon me. I kept asking myself, is it possible that a department of such vast importance as that of social, business and professional speech must rely for its effectiveness almost solely on impulse?

Can it be that success in attaining one's end must be looked upon as mainly a matter of chance? And this in the face of order and system in almost every other department of human endeavor? I could not believe it. And so resolved to devote a goodly portion of my time to the careful study and investigation of the whole problem of effectiveness in speaking. With a few interruptions, I have devoted about half my time to this investigation for fifteen years, and, at last, feel prepared to declare authoritatively that effective speaking is based on laws, that these laws permit of practical application, and that in this work is now formulated a method by which any one, with a reasonable amount of faithful study and practice, can feel sure he is moving along right lines and can markedly increase his speaking power.

Investigation Deductive and Inductive. My method of investigation was both deductive and inductive. I began a restudy of the representative works on speaking and rhetoric. This investigation included, among others, the works of Aristotle, Quintilian, Cicero, Whately, Campbell, Blair, Hill, Genung, Bautain, Kames. This careful restudy led me to the conclusion that little that was new had been added to Aristotle, and that while Aristotle was masterly in his analysis, he failed to present a *constructive system that could be of daily use to the twentieth century speaker.*

Analysis of Master Speeches. Coincident with this study of the great rhetorical authorities, I began a systematic examination of the speeches of master speakers of all ages and all countries—orators of the bar, of the pulpit, of the deliberative assembly, orators of agitation and re-

form, orators of the lyceum. Also I included in my task a careful study of the master speakers in epic, novel and drama, including Shakespeare, Milton, Homer, Hugo, Dante. All of these were carefully examined with regard to what they could teach as to effectiveness in speech—what, if anything, there seemed to be agreement upon.

Study of Contemporary Speaking. Besides these investigations, I carried my study into the field of practical modern life. Three speakers talk to the same audience. Only one succeeds. Why? Three salesmen seek to sell the same article. Why does salesman B make sales where the others could not? Two teachers talk on the same topic—one attains a result, the other fails. Wherein is the difference? Why does one speaker tire, the other interest? Constantly I made studies of actual speaking in modern life.

Psychological Research. Further, I carried the study into the field of Psychology. What are the laws of impression, if any? Could Psychology say why one thing would likely be remembered, why another thing would not? Why one statement would sway an audience, why another would not? How far did the latest psychic discoveries furnish reliable conclusions in respect to different methods in argumentation, in choice of material, in expression? All this was carefully studied and noted.

Conclusions Drawn. These various lines of investigation completed, a tabulation and comparison of the results showed such marked agreement as to force upon me certain conclusions which warrant the term authoritative. In every field of investigation it was found that certain laws unquestionably governed effectiveness, and that while

there might be infinite variety in the adaptation to given ends, it was a variety within a unity.

The Constructive Problem. The constructive problem then presented itself. How could these laws be formulated into a working system that would proceed in logical, natural sequence, and that could be applied with reasonable facility. In other words, how could there be formed an art of speaking that could be acquired with a fair degree of ease, and also, while insisting on fundamentals, would give free play to the individuality. Here much reflection and experiment were necessary. Finally, however, a series of steps was devised which met these demands.

The Especial Value of the Work. This, then, in brief, is the story of this work. The book presents in a practicable way the essentials of effectiveness in all departments of speaking, whether it be impressiveness, entertainment, convincingness, persuasion. Instead of allowing blind impulse to govern, this volume trains the judgment in the use of the great psychological principles that govern success in speech. Also, it offers a logical way to effective Extemporaneous Speaking.

The book is in no sense experimental. All has been successfully taught by the author in his public and private work and has been applied by the student and the man of affairs with equally satisfactory results. In substance the book is the transference to the printed page of the methods of the author's class room which have achieved success. It is a writer's and speaker's workshop.

While the preparation of this work has been essentially personal, special thanks are given to Mr. Edgar Newton

Phillips for his many valuable criticisms and other practical help, and also a word of appreciation is due that great body of students whose oratorical difficulties have been the author's spur.

It will be observed that this volume does not discuss effectiveness in respect to Delivery. Voice, Action and Expression have been treated in the author's work, "The Tone System," and will be discussed further in volumes to follow.

ARTHUR E. PHILLIPS.

Chicago, November, 1908.

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EFFECTIVE SPEAKING.

CHAPTER I.

THE IMPORTANCE OF EFFECTIVE SPEAKING.

When we realize that speech, spoken and written, is the medium by which men must convey their ideas; that it is the only vehicle for communicating truth; that society, individually and collectively, every moment may be swayed and molded by it; that it is, in fact, the very foundation of intellectual and moral progress, the question of its effectiveness is seen to be of vital moment.

The question becomes of even greater concern when we consider how much of speech fails of its purpose. The teacher seeks to impart his knowledge, and discovers that the pupils do not comprehend; the preacher discourses patiently to his congregation, but fails to influence; the lawyer talks earnestly to the jury, but loses his case; the salesman dilates upon his wares, but makes no sales; the father talks to the son, but secures no reform; the politician harangues the crowd, but fails of election. And this, though the teacher has important history to impart, the preacher golden truths, the lawyer unquestioned facts, the salesman excellent wares, the father good counsel, the politician a just policy! All fail!

In the course of the author's professional duties a great number of speeches have come into his hands for criti-

cism, from students of law schools, theological seminaries, and universities; from lawyers, preachers and political speakers, and with careful regard for the truth it must be said that a large percentage evince little or no appreciation of the principles that govern *effectiveness* in speaking. Commonly manifest is a failure to understand clearly what constitutes a central idea, and what governs its scope; a disregard of the psychology of introduction, ignorance of the law of selection and valuation of material, no appreciation of the distinguishing characteristics of oratorical style which are born of the restrictions, real and conventional, that govern oral speech—in all, a deplorable indifference to the factors of convincingness.

The main reason for this state of things is a failure to realize that effective speaking is an art, an art founded upon the science of psychology, an art the mastery of which demands the same earnest thought, the same persistent practice, the same careful technique as the mastery of painting or music. The common error in regard to speaking is the assumption that all that is necessary is to have "something to say." Utterly false! Unless that "something to say" is said in accordance with the laws of the human mind which govern conviction, it might as well be spoken to the winds. Let anyone who thinks that "something to say" is the only requisite to effectiveness in speaking ask himself how much of all he has heard has left a permanent impression upon his mind, and he will at once realize how necessary is a knowledge of the art of successful speaking. Or let him study the story of human progress. There he will see how slow is truth to find acceptance. Let him think how many human lives were

sacrificed before the truth could be got into the mind that devils did not have human habitations; let him think of the argument and eloquence needed before men could be convinced that slavery was wrong; and he must surely admit that the importance of studying how best to form an opinion and how best to convey it is indeed great.

The modern speaker, then, must rid himself of the notion that "something to say" is sufficient; that the impulsive utterance of an idea will of itself secure belief or action. He must realize that besides "something to say" he must learn how best to convey it. He must remember that the Chathams and the Websters and the Beechers not only had "something to say," but that they realized that careful study had to be given to the order and manner of its presentation. The truly effective speakers never have enthroned blind impulse as their god. They have controlled and directed it with the judgment born of a careful study of the laws governing action and belief. They recognized that entrenched error, prejudice, self-interest, conceit, doubt, fear, desire, ignorance, are barriers to conviction, and that these barriers could only be broken down or overcome by the application of certain principles of psychology. The speaker, if he would achieve his purpose, and achieve it with the least effort—and that is art—must realize that every step in the development of a speech demands the exercise of the judgment upon the psychology of impression. His business is objective. It concerns the listener. It is a question of how can I get my listener to see my thought as clearly as I see it, to feel it as vividly as I feel it, to believe it as deeply as I believe it, to act upon it as sincerely as I act upon it?

Appreciation of all this will reveal to him that nothing can be left to haphazard; that in a given case the question of the central idea, its scope and aptness, the factors of interestingness and convincingness, the choice and valuation of sub-ideas, their arrangement, the kind and degree of amplification, the use of specific and general illustration—all this and much more must be given the closest consideration and a decision reached in accordance with the principles of psychology that govern the particular case. Such must be the course of the speaker who would deal justly with the listener, and such course constitutes the art of effective speaking.

When this course is followed by the average speaker; when the man who has something to say will devote time and thought to the application of the psychological principles by which this "something to say" becomes effective, there will be a more rapid spread of the truth. Speakers, testing their utterance by these principles, will develop a feeling of oratorical duty that will impel them to scorn the false. They will enthrone an educated judgment as the arbiter of what and when it is wise to speak, and the public will be guaranteed a real speech—a worthy idea worthily presented. Then many of the errors that are now dying hard will quickly pass away, and an impetus will be given to real civilization that is almost incalculable.

CHAPTER II.

THE GENERAL ENDS.

(1) An architect before planning his building must know the purpose for which the structure is intended—whether it is to be used as a warehouse, an office building, a church, or a private residence—and the efficiency of his work is dependent upon this knowledge. The same holds true in speaking. The first requisite to effectiveness is a knowledge of the purposes of speech—a clear understanding of its General Ends.

(2) Difference of opinion has existed as to the nature and number of these Ends. Aristotle divided speech into three branches—Deliberative, Judicial, and Demonstrative; the Deliberative denoting the oratory of political bodies, the Judicial that of the law, and the Demonstrative embracing the oratory of popular assemblies. The Ends of these three were, respectively, to move, to convince, to praise or blame. Quintilian, in his "Institutes of Oratory" (Book III, Chapter 4), enters into a detailed discussion regarding the various classifications preceding his time, and concludes that the most satisfactory is that of Aristotle, though in speaking specifically he mentions the three Ends as "to inform, to move, to please" (Book III, Chapter 5), which would indicate a slight deviation from the view of the great rhetorician.

(3) Coming to modern treatises, we find that Blair, in his "Lectures on Rhetoric and Belles Lettres," ignores the Ends as such and recognizes the divisions of oratory as three—the oratory of the bar, the oratory of the pulpit, and the oratory of the popular assembly. Whately discusses the Ends of speech as concerned with the Understanding and the Will. Bain adds to this the appeal to the emotions, and Campbell, in his "Philosophy of Rhetoric" (Book I, Chapter 1), regards speech as seeking either to enlighten the understanding, please the imagination, move the passions, or influence the will. Day, in his "Art of Discourse," classes the Ends under "Explanation, Excitation, Confirmation, Persuasion." It will be seen that authorities differ, and the question arises as to what really constitute the Ends.

(4) All the classifications we have quoted are open to criticism. They fail to adequately differentiate the purposes of speech as found in actual life, and, therefore, they fail to form a satisfactory basis on which to build a system of instruction of practical value.

(5) A humorist stands upon the lyceum and keeps his audience in smiles and laughter—the End of the speaker here is to give his audience amusement, to while away an hour pleasantly; an orator dilates upon the nobility of Lincoln—he seeks not to amuse, but impress; a scientist lectures to us about the Nebular Theory—his sole concern is to have us understand; a preacher delivers an eloquent plea for alms—his aim is to have us act; a military expert argues the superiority of Wellington over Napoleon as a general—he desires for his view acceptance. In each of the foregoing instances the End has been different, and,

as investigation fails to discover a purpose or end outside of these, we may conclude that the General Ends of Speech are five. The speaker wishes the listener to see—*Clearness,* or to feel—*Impressiveness,* or to accept—*Belief,* or to do —*Action,* or to enjoy—*Entertainment.* Whatever may be the topic, the end in view will be found under one or a combination of these heads.

(6) *Clearness.* Clearness means apprehension, perception. It is the goal of all who seek to convey information purely as information. In this light the attitude of the listener toward the matter conveyed, his acceptance or non-acceptance, amusement or disgust, is not the concern of the speaker. His duty is discharged if he so presents the idea or ideas that all is seen clearly. Clearness as an End is found in its pure form in the case of an interpreter. The interpreter's office is solely to make plain to the listener the ideas that have been expressed in a strange tongue. The effect of those ideas is something with which he has nothing to do. As a rule, the sole end of a judge in rendering a decision is Clearness. It is also the End where a railroad issues instructions to its employes or a general gives orders to his officers. It is the purpose of a witness when he aims "to tell the truth, the whole truth and nothing but the truth"; of an inventor when lecturing on the working of his invention; of a student when reciting his lesson in the class room; and it is the great office of a dictionary. An example of a speech having Clearness for its End is found in the following:

"I will be brief, for my short date of breath
Is not so long as is a tedious tale.

Romeo, there dead, was husband to that Juliet,
And she, there dead, that Romeo's faithful wife:
I married them; and their stolen marriage-day
Was Tybalt's doomsday, whose untimely death
Banish'd the new-made bridegroom from this city;
For whom, and not for Tybalt, Juliet pin'd."
—Shakespeare, Romeo and Juliet, v., 3.

Here the sole purpose of the Friar is to tell a plain unvarnished tale of the actual happenings. Clearness, then, tells what ideas are and there stops It has no ulterior motive, no bias. Its duty is translation, reproduction, a *presentation of the thing without personal comment and at no particular angle.* It is the specific business of all who seek to reproduce thoughts solely for the thoughts themselves.

(7) *Impressiveness.* Impressiveness implies vividness. The idea is not simply seen, but *felt.* It has emotional association. The lecturer on literature desires that the art of Shakespeare shall not only be seen, but shall be presented so as to arouse pleasurable emotion. The eulogist intends his characterization of Lincoln not only to be apprehended, but also to be productive of a rich, deep feeling of affection. The preacher is not content that the personality of Christ shall be understood—it must stir the soul. Illustrations of this End abound. It is the purpose of the majority of speakers at commencements, funerals, festivals, anniversaries. It is the aim of the proud mother when praising her infant, of the soldier when extolling his regiment, of the patriot when telling of his country's achievements. It is the End of Charles Dickens in his description of Niagara Falls:

"What voices spoke from out the thundering water; what faces, faded from the earth, looked out upon me from its gleaming depths; what Heavenly promise glistened in those angel's tears, the drops of many hues, that showered around, and twined themselves about the gorgeous arches which the changing rainbows made! . . . I think in every quiet season now, still do those waters roll and leap, and roar and tumble, all day long; still are the rainbows spanning them, a hundred feet below. Still when the sun is on them, do they shine and glow like molten gold. Still, when the day is gloomy, do they fall like snow, or seem to crumble away like the front of a great chalk cliff, or roll down the rock like dense white smoke. But always does the mighty stream appear to die as it comes down, and always from its unfathomable grave arises that tremendous ghost of spray and mist which is never laid: which has haunted this place with the same dread solemnity since darkness brooded on the deep, and that first flood before the Deluge—Light—came rushing on Creation at the word of God."

Whenever the specific aim is to arouse in the listener *emotional association,* the End is Impressiveness.

(8) *Belief.* Belief is acceptance. The speaker is not content that the listener shall see or feel. The subject-matter must come into his mind as reality—truth. He must say in effect, "that is so," "you are right," "I believe." It demands, however, no action, but discusses matters of opinion, such as which of two philosophies exercises the greater influence, which course would achieve the greater good, which is the better policy, and the like. Belief is the End in the following:

"That you have wrong'd me doth appear in this:
You have condemn'd and noted Lucius Pella
For taking bribes here of the Sardians;
Wherein my letters, praying on his side,
Because I knew the man, were slighted off."

—Shakespeare, Julius Cæsar, iv., 3.

In every case where the dominant motive of the speaker is to *secure acceptance* of his idea the End is Belief.

(9) *Action.* Action is doing. It is never passive. The end of the speaker can be denoted as Action, therefore, when his dominant desire is to have the listener act—to be, to go, to give, to bring, to join—*to do.* It is the aim, immediate or remote of the major portion of the spoken word. It is the main concern of the preacher, the political speaker, the merchant, the salesman—of all who seek to sway. Action may demand, as preliminary steps, Clearness, Impressiveness, Belief, but it is more than any or all of these. It says not only must you see, feel, accept; you must act, you must attest your sight, your feeling, your belief, by your works. Example:

"Once more unto the breach, dear friends, once more;
Or close the wall up with our English dead!
. . . On, on, you noblest English,
Whose blood is fet from fathers of war-proof!
Fathers that, like so many Alexanders,
Have in these parts from morn till even fought,
And sheath'd their swords for lack of argument.
Dishonor not your mothers; now attest
That those whom you call'd fathers did beget you!

Be copy now to men of grosser blood,
And teach them how to war!—And you, good yeomen,
Whose limbs were made in England, show us here
The mettle of your pasture."

—Shakespeare, King Heny V., iii., 1.

(10) *Entertainment.* Entertainment as an End is concerned with *amusement.* It arouses pleasant feelings, interests, mildly delights or produces hearty laughter. It becomes the End of the speaker whenever he places the amusement of the listener above all else. It is the distinctive province of the speaker in the social circle and on the lyceum There, as a rule, pleasure for its own sake transcends in importance Belief or Action. The listener cares not whether he believes or does, so long as he enjoys. Myth, exaggeration, the ridiculous, the strange, the incongruous, here find their proper place. Entertainment is the End in the following:

"One of the brightest gems in New England weather is the dazzling uncertainty of it. There is only one thing certain about it—you are certain there is going to be plenty of weather—a perfect grand review; but you can never tell which end of the procession is going to move first. You fix up for the drought; you leave your umbrella in the house and sally out with your sprinkling-pot, and ten to one you get drowned You make up your mind that the earthquake is due; you stand from under and take hold of something to steady yourself, and the first thing you know you get struck by lightning. These are great disappointments. But they can't be helped."—Mark Twain.

When the all important thing is to amuse, the speaker's End is properly designated as Entertainment.

(11) *Illustrations of Distinction.* The distinction between the Five General Ends becomes unmistakable when we consider them in relation to a particular topic. If my subject is Altruism and I undertake to explain it, and care not whether my listener approves of it, or is moved by it, my End is Clearness. If I wish to arouse his emotions in regard to it, my End is Impressiveness. If I assert that Altruism is wise and wish him to agree with me, my End is Belief. If I wish him to advocate it, my End is Action, and if I dilate on it mainly to give him pleasure, my End is Entertainment.

(12) Speaking broadly, Clearness calls upon the Perceptive Faculties, Impressiveness stirs the Emotions, Belief addresses itself to the Reason, Action appeals to the Passions and the Will, Entertainment enlists the Fancy.

(13) *Audience May Govern the End.* Sometimes the audience may govern the determination of the General End. If the subject is the Resurrection and I am to speak before a church audience, my End would be Impressiveness. Such an audience would already believe, and the need would be to make the fact of the Resurrection more impressive. If, however, my listeners are a primary class in a Sunday school, the great need would be Clearness. If, again, my hearers are Agnostics, the aim would be Belief. We see, then, that the particular audience may control the choice of the General End.

(14) *General Ends and Means to an End.* A *means* to an End must not be confused with the End itself. In a speech on "The Single Tax" my General End is Action;

I wish my listener to vote for this method of taxation. But the audience being ignorant of the subject, my first duty is to make it clear; this Clearness, however, is not an End—it is only a means to the real End, Action. I talk on "The Personality of Lincoln," and my End is Impressiveness, but as the sense in which I use the term "personality" must be made intelligible, my first step is Clearness. Here, again, Clearness is simply a means. The General End must be distinguished from the means to that End.

(15) *Importance of the General Ends.* The determination of the General End is of the utmost importance. It enables the speaker to avoid that pit into which so many fall—indefiniteness. What would we think of a person who made extensive preparations for a journey, and when asked his destination confessed he "did not know"? Yet this is the every-day occurrence in the realm of speaking. A hunter first wants to know what kind of animal he is to kill before he decides upon his weapon; a carpenter must know the kind of work he is to do before he chooses his tools, and the speaker, in the same way, must consider the nature of his specific task before he can effectively select his material. He must bring before his mental eye, as vividly and accurately as possible, his particular listeners, must weigh their opinions and prejudices, determine their familiarity or unfamiliarity with topic and their attitude towards it. These considerations are forced upon him by having to determine the General End.

(16) *General End Governs Choice of Material.* Further, a careful decision as to the General End is vital because the kind of material needed varies with the General End.

To anticipate very briefly succeeding chapters, it will be found that when the General End is Clearness the great need is for material that is characterized by *pure resemblance,* that when the End is Impressiveness the search is for matter and phrase that possess *emotional power,* that when the End is Belief the need is for material that has *actuality,* when Action the *Impelling Motives* must be brought into play, when Entertainment the concern is with the *Factors of Interestingness.* Each End has its distinctive material and *not to determine intelligently and definitely the General End is to run the risk of using wrong material,* and, therefore, of inviting failure.

(17) *Evils of Disregard of General End.* The harmful consequences due to the disregard of this apparently minor matter of determining the General End are many and serious. The carefully prepared half-hour effort of many a preacher has been wasted because the burden of his talk was "believe," when what he really desired was Action. Already they "believed," but they did not *do;* and every phrase, sentence, paragraph, every argument, should have been selected with especial regard to its power to *influence the will.* Often we find teachers amazed that their students remember so little of the lectures. The fault is usually with the instructor. He has made his subject clear when his duty was to make it not only clear but *impressive.*

(18) Aspirants for honors upon the Lyceum frequently miss success because of a disregard of the General End. They labor hard upon the lecture, read and re-read every authority upon the subject, spend a score of hours in determining the plan, give days of thought to its arrange-

ment, spend weeks upon its amplification, rewriting this sentence, omitting that, polishing this phrase, changing that, until at last they have constructed an excellent speech. And yet they fail! They bore. An examination of the lecture proves that they had forgotten in the beginning one little detail that made almost all that followed a waste of labor. They had forgotten to call up before them the average lyceum audience and with this in view determine the General End. In a hazy way they had prepared a lecture with the mind unconsciously working along the lines of Belief, whereas, had they realized clearly the distinction between the General Ends, they would have seen that the audience would come mainly for Entertainment, that the warp and woof of the lecture should be constructed of material that gave pleasure. And this slip cost them their success. In every field of speech—professional, commercial, social—the lack of success can frequently be traced to the failure to determine definitely the General End, in other words, to the failure to *start right.*

(19) The first great need, then, in attaining effectiveness in speech is the practical appreciation of the General Ends. Are you going to speak at a banquet, to help make the evening pass pleasantly?—your End is *Entertainment.* Are you going to speak at a political meeting to ask for votes?—your End is *Action.* Are you going to talk on the patriotism of Washington?—your End is *Impressiveness.* Are you going to argue that the American Republic will endure?—your End is *Belief.* Are you to explain "Fletcherism"?—your End is *Clearness.* On every occasion consider the subject in relation to the particular audience and consciously determine the General End. Then your speech will be built upon a solid foundation.

CHAPTER III.

THE PRINCIPLE OF REFERENCE TO EXPERIENCE.

(1) Having perceived clearly the nature of the General Ends of Speech, the next requisite to effectiveness in speaking is *a vivid realization of the principles that govern the attainment of these Ends.* The foremost of these principles is that of *Reference to Experience.*

(2) *Definition.* Reference to Experience, as here used, means reference to the known. The known is that which the listener has seen, heard, read, felt, believed or done, and which still exists in his consciousness—his stock of knowledge. It embraces all those thoughts, feelings and happenings which are to him real. Reference to Experience, then, means *coming into the listener's life.*

(3) *Experiences Direct and Indirect.* Experiences may be resolved into two kinds—*Direct* and *Indirect.* Direct experiences include all those sensations, happenings, thoughts, that have been experienced by our own senses—what the ears have heard, the hands touched, the tongue tasted, the eyes seen, the mind thought. Indirect experiences include all those things which, while not felt or seen by ourselves, are accepted by us—knowledge second-hand. We never saw Julius Cæsar, but we accept it as a reality that he lived and did certain things. We never saw Solomon's Temple, but we are sure that it once existed. Ref-

erence to Experience, therefore, means a reference to those things which constitute our stock of knowledge, whether acquired directly or indirectly.

(4) *The Importance of the Principle.* A moment's reflection will make clear the importance of this principle. What things are real to us? Of what things are we most positive? Those things which we have experienced. We know sugar is sweet, vinegar is sour, fire burns, because these things have actually given us those sensations. The certainty is born of our actual life, and if someone asserts the opposite we refuse to believe it. It is contrary to our experience. Our own experience, then, is the standard by which we test the truth or untruth of an assertion. Similarly, it is the means of making the unknown known I tell my friend a neighbor has bought a load of alfalfa. I am unintelligible. Perceiving it, I continue, "Alfalfa is a kind of hay," and at once a reasonably clear conception of alfalfa is formed. The unintelligible has been made intelligible by *coming into the listener's experience.* Reference to Experience, therefore, is of vital importance because it materially helps the speaker to achieve his End.

(5) *Reference to Experience the Best Method of Attaining End.* The principle of Reference to Experience is of importance, further, because it enables the speaker to attain his purpose along *the right psychological line*—that of allowing the listener to use his own powers. The use of this principle gives the listener or reader the pleasant feeling that he is not driven or cajoled, but that he sees, feels, accepts or does the thing desired, of his own free will and *through his own processes.* To illustrate: When my friend entered his home the sky was cloudless.

An hour later I come in and say there will be a storm. He contradicts me. I then tell him that heavy black clouds are rolling up from the west, that flashes of lightning can be seen and that the wind is increasing. He now agrees with me. What did I do? I gave him three facts that were like his own experience in respect to the conditions generally preceding a storm. He came to his own conclusion by means of my reference to his experience. I simply called up part of his stock of knowledge applicable to the case—he did the rest. In place of these reasons had I said, "Well, it is about time for a storm," "I feel there will be a storm," "The Farmer's Almanac says so," he would not have believed me. I would not have touched his experience. Instead, I would have been trying to force acceptance. I really would have been saying, "You must believe it because I believe it." In the first instance, however, I recalled to his consciousness some of his sub-conscious knowledge. I held up to him the mirror of his own experience, and he himself came to the conclusion.

(6) Similarly in the case of Action. I want my friend to read a certain novel. I tell him it is interesting. But I find that statement alone does not move him to peruse it. I add that it is a fine love story, that it is full of incidents—of skirmishes and rescues—that are exciting yet perfectly probable. I tell him that the characters are natural, that the hero is a magnificent specimen of manhood, the heroine a beautiful and self-sacrificing woman, that it tells of many things never before heard of and yet reasonable, and that there is running through it all a splendid inspiration. He now agrees to read the book.

Why? I have come into his experience as to what constitutes "interesting"; to each of my details he has mentally said, "yes, that would be interesting," and thus his decision to read the volume is the result of his own processes. Had I said to him the book is published by B. & Co., is well indexed, well chaptered, well printed, and has a didactic purpose, he would have been influenced but little, if at all. These things do not constitute part of his stock of experiences in respect to interestingness, and if he read the book it would be done as a personal favor and not from genuine desire.

(7) *Economy of Reference to Experience.* Further, by the use of Reference to Experience there is attained that great desideratum in all art—*economy of time and energy.* In the example of the storm, it would take much longer time and involve the expenditure of much more force to convince my friend by means of the declaration in the Farmer's Almanac than by the references to his experience. There would arise a long discussion as to the reliability in general of weather almanacs and of the Farmer's Almanac in particular. The number of instances of successful prognostication would have to be cited, and proof of the truth of these alleged instances, the reliability of those who testified, all this and much more might be necessary to win even respectful consideration, while, on the other hand, by the simple reference to black clouds, high winds, flashes of lightning, things that come vividly into the life of the listener, Belief is attained almost instantly. Clearly the use of Reference to Experience results in economy of time and effort.

(8) *Speech Is Objective.* The principle of Reference to

Experience derives its power from the fact that *the process of conveying thought must be objective,* not subjective. The growth of the idea in the mind, its analysis and test, the clarification, as it were, is essentially subjective. But the moment the speaker begins to consider its transmission to the listener his end is objective. The purpose in speaking is to convey something *to others,* to make something clear to them that is not already clear, to make something impressive that they do not now feel, to have them accept something they do not now accept. To do this successfully we must make use of the symbols already known to them. A captain of a ship, in thinking of the parts of his vessel, would think of them in nautical terms —"hatch," "bulkhead," "bridge," and so on, but in telling a story to children in which those parts were involved he must become objective, and use simple terms within their experience; otherwise, he would fail of his purpose. The master economist thinks in his technical terms—"the margin of subsistence," "the Malthusian theory," and so on; but in ordinary conversation he must drop these and use commonly known equivalents. Therefore, whenever we seek to communicate our ideas our first duty is to cease being subjective and *become objective.* We must remember that our listeners are individuals, with individual ideas, individual feelings, individual beliefs, and that our problem is to liken the thing or things we seek to attain to some equivalent in *their* stock of knowledge—refer to *their* experience.

(9) *Many Speakers Not Objective.* The failure to be objective is very common among speakers. Considered critically, the average speaker is subjective in his presenta-

tion instead of objective, egoistic instead of altruistic. He presents his idea as it formulates itself in his own mind. He unfolds it in a subjective phraseology. He uses arguments that have appealed to him, regardless of whether these arguments will appeal to the listener, or whether their amplification is of the kind and degree suited to the particular audience. He forgets that his concern is not an exhibition of his own processes, but *the making the result of those processes intelligible and effective.* And while the steps he, himself, took may be the best method for the listener in some instances, they utterly fail when the listener's environment and experience do not include those steps. A speaker, therefore, instead of speaking by blind, subjective impulse, must be objective, and select the symbols most familiar to his audience. These, he will find, constitute a part of the listener's stock of experiences.

(10) *The Laws Governing Reference to Experience.* If, then, the coming into the life of the listener is a means to successful speaking, it logically follows that the more closely the reference touches the life, the greater the effectiveness, or, to state it formally as a working principle:

The more the speaker brings his idea within the vivid experience of the listener, the more likely will he attain his end, and, obversely:

The less the speaker brings his idea within the vivid experience of the listener, the less likely will he attain his end.

This being so, the problem of the speaker is the *determination of the relative value of experiences—their comparative vividness,* and the principles that govern this may now be stated:

(a) An experience will be vivid to the listener in the degree that it is *originally intense,* that is, in the degree the initial experience engraved itself upon his memory. I could convey the idea of pain more vividly by referring to a toothache than to a finger scratch.

(b) An experience will be vivid in the degree that it is *experienced frequently.* You could describe the house that you had lived in daily, for years, better than the house of an acquaintance that you had visited but once. The conviction that summer is warmer than winter is vivid not so much because of the original experience, but because of its frequency. The feeling of affection that wells up in us at the mention of "home" is the result of not one but of a thousand experiences. "Mother" arouses our love because of a pleasurable association that has been of daily occurrence for years. Admiration for the stars is the result of an experience of constant recurrence.*

(c) An experience will be vivid in the degree that it is *frequently recollected.* A war veteran served through the campaign but once. Yet his battles, sieges, fortunes, have all their original intensity, through the frequency of recollection. Week after week, year after year, he retells them, and thereby keeps his mental pictures fresh. Your holiday trip is vivid not only because of its originally intense pleasure, but because of the ten or twenty

*This law, however, is not without its exceptions, as when the experience recurs before the affected area of the original experience has returned to the normal, or, sometimes, where the original experience has exhausted all details, or viewpoints, or possibilities of emotional association. The pleasurable experience from eating is lost if we eat three meals within as many hours.

times you have retold it. And of two trips equally impressive, originally, the one most often recounted will be the most vivid.

(d) An experience will be vivid in the degree that it is *recent.* Other things equal, an experience has power according to its nearness in time. We can recall this morning's breakfast with greater distinctness than that of a year ago. The raging headache of yesterday arouses deeper feeling than that of last month.

(e) Including the foregoing in one statement, we have: *An experience will be vivid in the degree that it is originally intense, recent, frequent in recurrence and frequently recollected.*

(11) *The Speaker Must Acquire a Stock of Vivid General Experiences.* The concern of the speaker, then, is the knowledge of experiences that have the characteristics of intensity, recency, frequency of recurrence and frequency of recollection. He will make it his duty to impress upon his mind, in a practical way, all that stock of vivid experience, spiritual, intellectual, moral, that is common to the average person. He will, as far as possible, see with their eyes, hear with their ears, feel with their minds, work with their hands, and store up, ready for use, the knowledge he thus gains. He will study not only experience in common, but will try to familiarize himself with the experiences that are vivid to his particular audiences. If farmers, he will try to know and feel as the farmer; if mechanics, he will, in imagination, become an artisan—in all instances he will, as far as possible, put himself in his listener's place. He will remember that the listener, nowadays, refuses to be

ordered, cajoled, or threatened into an opinion; that he insists that he shall judge for himself; that he says, "only through my knowledge, only through my life, shall you secure my approval. I am a man. I have individuality. Bring your thought in line with my individual vision, and I will join with you. My environment, my training, my inherited tendencies may not be like yours, but bring your idea, bring your argument, bring your opinion, within the scope of what I have seen or felt; let me see that it is like my own sensations and I am with you heart and soul. I will believe you when you show me that your statement tallies with or resembles the experience of my physical, intellectual or spiritual nature. Till then you have no right to be angry with me, no right to treat me with scorn, no right to arrogate to yourself the belief that I am incapable of understanding, or that you necessarily have the truth."

(12) *The Speaker Must Be Sympathetic.* The demand, then, made upon the speaker if he would use effectively this principle of appeal to experience is that of universal sympathy. To best make known his opinion, he must know humanity, must, in imagination, live the life of his listeners. Then will he know what arguments come closest to their lives, what appeals come nearest to their hearts. And, knowing all this, living all lives, he is able to distinguish that which appeals to all from that which appeals to a few, and in great moments can touch with a deft sureness a universal chord.

CHAPTER IV.

REFERENCE TO EXPERIENCE AND THE GENERAL ENDS.

(1) The principle of Reference to Experience understood in itself, the next step to power in speaking is *a clear understanding of the application of this principle to the General Ends.* Taken in connection with the great dictum of art—the attainment of a given result with the least effort, the speaker will not only select experiences known to the listener, but those which produce in him the *necessary vividness most quickly.* The question the speaker must always ask himself is:

What reference or references to listener's experience will bring my idea, with the necessary vividness, most quickly in line with the listener's knowledge; cause him to say, "I see," "I feel," "You are right," "I will do it," "I am pleased," as the case may be.

(2) *Reference to Experience Applied to Clearness.* Clearness, as already defined, means simply seeing. It excludes all emotion, prejudice, opinion, and asks only that the listener shall understand. The task of the speaker is to give a description or explanation which is solely an equivalent or pure resemblance of the thing to be made clear. But the mind can only see the unseen by means of what it already sees, and, therefore, these equivalents and resemblances must be found in the listener's experience.

To attain Clearness, therefore, the speaker must refer the listener to that seen thing in his experience which is most nearly an equivalent or most nearly resembles the unseen thing—in brief, show the unseen by the seen, the unknown by the known. If I wish to describe a house X and I know there exists in my listener's mind a mental picture of a house B which exactly resembles house X, then I can best make house X clear by likening it to house B. If my listener does not understand me when I speak of "ondontalgia," I can best make it clear by searching for an equivalent in his experience. Adopting this method, I select the word "toothache" and thus produce in him a mental image that, for practical purposes, corresponds to my own. Let us suppose the speaker wishes to make clear the position of the armies at the battle of Waterloo. Studying the position for a moment, and then searching for the reference to experience that will make it clear, determined, if possible, to get that which is most vivid, he finally likens the field of battle to the capital letter A, telling his listener that Wellington is stationed at its top, Napoleon at the bottom of the right stroke; the space in the upper triangle the Plateau of St. Jean, and the crosspiece the sunken road from Ohain to Braine L'Alleud, and so on. (See Hugo's description of the battle of Waterloo in Les Miserables, Cosette, Book 1, Chapter 4.) This description has made the location of the troops clear. It has done so by coming vividly within the listener's experience—*likening the unknown to the known.*

(3) Further, it must be remembered that of two experiences that have resemblance or are equivalents, the

speaker must select that experience which not only performs this office of resemblance, but which also *least arouses an emotional attitude or bias,* which most nearly disassociates the object from the feelings, opinions or personality of the speaker. Thus, from the point of view of Clearness a definition of Socialism which included the term "Utopian" or, on the other hand, "glorious" would not be correct, because in each case the speaker's opinion is confounded with the thing itself. An excellent example of the elimination of all bias and emotion is found in Scene 1, Act V, of Macbeth:

"Since his majesty went into the field, I have seen her rise from her bed, throw her nightgown upon her, unlock her closet, take forth a paper, fold it, write upon't, read it, afterwards seal it, and again return to bed; yet all this while in a most fast sleep."

Here the personality, the feelings, the opinion of the speaker are entirely eliminated, and the doctor has before him a mental image solely of Lady Macbeth's actions.

Recapitulating, we have found that to most effectively attain Clearness we must refer the unseen or unknown thing to that seen or known thing in the listener's experience, which will most quickly set up an equivalent mental image or conception and which, at the same time, least arouses bias or emotion.

(4) *Reference to Experience Applied to Impressiveness.* When the End is Impressiveness the speaker aims to have the listener feel. Here, as in the case of Clearness, the problem is one of reference to experiences that have resemblance, but with this distinction: in attaining Clearness the task was to discover the equivalent most

vividly seen, with Impressiveness the task is to discover the equivalent most vividly felt. Impressiveness insists on emotional association. Ideas and words must be selected that not only create an image, but an image which engenders feeling. Thus, if the speaker's aim was solely to make clear the indispensable part the workingman plays in civilization, he might say, "labor makes things of use, works the mines," and so on, but if he wished to be impressive, that is, desired the listener to feel, these statements would not be adequate, because they do not come sufficiently within the listener's emotional experience. The speaker would then have to say something like this: "Labor mines the coal with which you are warmed, builds the house in which you live, the church in which you worship, the school in which your children are taught. Labor prints the newspaper you read, makes the chair on which you sit, the cradle in which your baby smiles." Here the references engender feeling and thus insure Impressiveness.

When Cleopatra (in Shakespeare's "Antony and Cleopatra") seeks to convey the greatness of the Antony of her dream she refers her listener to those experiences that have an emotional association—Antony's face was as the heavens, his reared arm "crested the world," his voice was "propertied as all the tuned spheres." When Juliet (in "Romeo and Juliet") would impress the friar with her horror of the proposed marriage to Paris she bursts forth with ideas that liken her state to states that not only make the friar understand her sentiments but feel them:

"O, bid me leap, rather than marry Paris,
From off the battlements of yonder tower;
Or walk in thievish ways; or bid me lurk
Where serpents are; chain me with roaring bears;
Or hide me nightly in a charnel-house,
O'ercover'd quite with dead men's rattling bones,
With reeky shanks, and yellow chapless skulls;
Or bid me go into a new-made grave,
And hide me with a dead man in his shroud;
Things that, to hear them told, have made me tremble;
And I will do it without fear or doubt,
To live an unstain'd wife to my sweet love."

To impress us with the awfulness of the famine, Shakespeare is not content with informing us that there exists starvation, but refers us to those ideas that have profound emotional power. He tells us that mothers are ready to eat their darlings, and that man and wife draw lots to determine "who first shall die to lengthen life." Similarly, in the following, the unfelt is likened to the felt:

"Everything in this picture (the Sistine Madonna) is food for admiration, even the atmosphere that envelopes it and those innumerable and endless legions of cherubim that gravitate around the Virgin and the Word of God. The aureole that encircles the divine group shows nothing at first but dazzling and golden light; then, as it recedes from the centre, the light gradually pales and insensibly merges from the most intense gold into the purest blue, and is filled with those heads, chaste, innocent and fervent, that spring beneath the brush of Raphael like the flowers at the breath of spring."—F. A. Gruyer.

When, therefore, the end is Impressiveness, the need of the speaker is to liken the matter to be conveyed to those ideas of the listener which have the necessary emotional association.

(5) *Reference to Experience Applied to Belief.* Belief, as shown in Chapter II, is more than seeing, more than feeling. A Socialist may make his system perfectly clear, but we may not accept it; he may dilate upon it so as to arouse our emotion, but we still deny its wisdom. Before we will believe in it we insist that he shall show us that it is like something we already believe. As before, the problem is the choosing of experiences that have resemblance, but resemblance not of simple perception, not of emotion, but of *actuality.* Belief, then, demands references to experience that show the thing for which acceptance is sought is like something already accepted as truth—reality. And the most powerful reference will be *that accepted actuality which most resembles the thing to be believed.*

(6) We find the speeches of Christ abound with evidences of a recognition of this law. To justify his labors on the Sabbath day he says (Luke, chap. 13, ver. 15): "Doth not each of you on the Sabbath day loose his ox or his ass from a stall and lead him away to the watering?" Here the thing Christ does on the Sabbath (which they condemn) is shown to resemble the thing they themselves do on that day and which they believe is justified. The unaccepted is shown to resemble the accepted. Similarly with Shakespeare. Shylock, to prove that a Jew is entitled to the same consideration as a Christian, shows

their common humanity by likening the unaccepted fact to accepted actualities:

"Hath not a Jew eyes? Hath not a Jew organs, dimensions, senses, affections, passions? fed with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same winter and summer as a Christian is? If you prick us do we not bleed? If you tickle us do we not laugh? If you poison us do we not die? And if you wrong us shall we not revenge?"

Iago, to convince Othello of Desdemona's unfaithfulness, likens the unbelieved thing to that accepted thing most nearly resembling it:

"She did deceive her father, marrying you,
And when she seemed to shake and fear your looks
She loved them most."

Constance, in King John, to prove that she is sane, shows the listener that her condition resembles the state he accepts as indicative of sanity:

"I am not mad, this hair I tear is mine,
My name is Constance: I was Geffrey's wife."

And similarly Hamlet:

"My pulse, as yours, doth temperately keep time
And makes as healthful music: it is not madness
That I have uttered: bring me to the test,
And I the matter will re-word, which madness
Would gambol from."

And, in Henry IV, the Chief Justice proves to Falstaff

that he is an old man by referring him to facts that constitute part of Falstaff's own belief in respect to the signs of age:

"Do you set down your name in the scroll of youth, that are written down old with all the characters of age? Have you not a moist eye? a dry hand? a yellow cheek? a white beard? a decreasing leg? an increasing belly? is not your voice broken? your wind short? your chin double? your wit single? and every part about you blasted with antiquity? and will you yet call yourself young? Fie, fie, fie, Sir John!"

In all these instances we have references to experience in the listener's life that not only have resemblance but resemblance of actuality—the unbelieved thing is likened to the believed thing.

(7) *Recapitulation.* A brief recapitulation and application of the Principle of Reference to Experience to the General Ends we have thus far discussed, will make the distinction a little more vivid. To attain *Clearness* liken the *Unknown* to the *Known.* To attain *Impressiveness* liken the *Unfelt* to the *Felt.* To attain *Belief* liken the *Unaccepted* to the *Accepted;* in every case trying to select from the listener's experience, as best you can, the seen, felt, accepted thing that has the most vivid resemblance.

Clearness will look for resemblance pure and simple, with no bias; Impressiveness will look for resemblance of feeling; Belief for resemblance of actuality. To illustrate: You and a friend have been conversing with Mr. B. He leaves you, and turning to your friend you pronounce Mr. B. a cynic. You say, "That man is a cynic." You think your friend does not understand you

So you continue (your End being Clearness): "He sees goodness nowhere." You have made yourself plain. You have selected an idea (experience) of the listener's that has resemblance to the thing not understood and one which avoids bias.

If on making your original statement you had realized that he understood you, but you desired him to feel the force of the fact (your End then being Impressiveness), you might say, if true, "He sneers at virtue, sneers at love; to him the maiden plighting her troth is an artful schemer, and he sees even in the mother's kiss nothing but an empty conventionality." Here you have likened the cynic to ideas of the listener that have emotional association, the unfelt thing "cynic" to the felt things which he feels are equivalent or resemblances

If your End is Belief—that is, you felt there was doubt in your friend's mind as to whether Mr. B. was a cynic—you might say, referring to the conversation with Mr. B. just previously, "When you said that Mr. Bard went regularly to church, did Mr. B. not reply, 'Yes, the elections are near'; when you said that Mrs. Horton was very attentive to her husband, did he not reply, 'Yes, the better to deceive him'; and when you said Mr. Askin was an honest man, did he not answer, 'Yes, because he's watched'?" Here you have referred your friend to a conversation which he himself actually held with Mr. B. You have likened the thing to be believed to certain parts of this conversation — certain experiences — actualities — that are *equivalents or resemblances,* and vivid ones, to the essential characteristics of a cynic. You have likened the Unaccepted to the Accepted.

For comparison, the three different uses of the same principle of Reference to Experience are presented together:

Statement: That man is a cynic.

When Clearness Is the End.

"He sees goodness nowhere."

When Impressiveness Is the End.

"He sneers at virtue, sneers at love; to him the maiden plighting her troth is an artful schemer, and he sees even in the mother's kiss nothing but an empty conventionality."

When Belief Is the End.

"When you said that Mr. Bard went regularly to church, did Mr. B. not reply, 'Yes, the elections are near'; when you said that Mrs. Horton was very attentive to her husband, did Mr. B. not reply, 'Yes, the better to deceive him'; and when you said Mr. Askin was an honest man, did he not answer, 'Yes, because he's watched'?"

(8) If the average speaker would go over his utterances he would find frequent evidence of his failure to observe the laws here set forth. Sometimes the fault is the use of material that does not come into the listener's experience; again it is a misplaced resemblance—resemblance of Clearness when there should have been resemblance of Impressiveness, resemblance of Impressiveness when there should have been resemblance of Belief, and so on. In the periodicals we see advertisers waste thousands of dollars through errors of this kind, and men in

every walk of life have failed of their purpose, because of their use of material not suited to the particular End. The principles here outlined, if properly understood and applied, help the speaker and writer to avoid these costly errors.

CHAPTER V.

ACTION AND THE IMPELLING MOTIVES.

(1) Action means doing. We do things because of desire. Therefore, to use effectively the principle of Reference to Experience for the attainment of Action, we must consider it in relation to those things which mankind desires, that is, in relation to what we may term the *Impelling Motives.* Impelling Motives may be defined as man's spiritual, intellectual, moral and material wants. For working purposes they may be given the following classification: *Self-Preservation, Property, Power, Reputation, Affections, Sentiments, Tastes.*

(2) *Self-Preservation.* Self-Preservation, as here used, means the desire for the preservation of life and health, the desire for freedom from disease, fire and flood, freedom from personal injury or pain. It means the desire for freedom from those things not only while on earth but in the hereafter—heaven as opposed to hell. Therefore, anything that aims to convince the listener that a certain course will free him from suffering, or will give health and prolong life, is an appeal to the Impelling Motive of Self-Preservation.

(3) The power of this Motive is self-evident. It is the paramount factor in the great majority of our actions. It

largely determines what we shall eat and drink. From this motive come our armies and navies, and our town police. It makes us inspect bridges and steamboats and elevators. It impels us to cage wild animals. We tell a man not to call at a certain house; he takes no heed. We then tell him that it is inhabited by smallpox patients, and he readily obeys us. A patent medicine has but little sale. The owner seeks a master advertiser. He appeals to the desire for Self-Preservation. He tells the public that iced drinks are dangerous unless they contain a teaspoonful of Blank Remedy, that this Remedy has been prescribed by doctors of every school as an "effectual preventive and cure of consumption, bronchitis, indigestion." That it "builds up the nerve tissues, tones up the heart, gives power to the brain, strength and elasticity to the muscles and richness to the blood, brings into action all the vital forces." The sales are enormous!

How to be well, how to live long, how to avoid pain and accident, are ends constantly sought by every normal human being, and to convince a listener that the thing you wish him to do will favorably affect any of these aims, that it will drive away worry or bring content, that it will dispel fear or create pleasurable anticipation, that it will banish illness or produce health, that it will prevent mishap and ensure safety—convince him that your proposed course will attain for him any of these things—and, other things equal, he is willing to adopt it.

(4) *Property.* Property as an Impelling Motive means the desire for goods, lands and money—wealth. Goods includes building and their contents, machines, tools, furniture, food, clothing—articles of all kinds, whether for

necessary use or for pleasure. In the term "lands" are included city and country acreage, woods, forests, mines —land itself. Money means coin and currency and involves wages, interest, profits—income. The desire for any of these things is called the Impelling Motive of Property. In the following example Bianca is wooed (indirectly) by use of this Motive:

"First, as you know, my house within the city
Is richly furnished with plate and gold;
Basins and ewers to lave her dainty hands;
My hangings all of Tyrian tapestry;
In ivory coffers I have stuff'd my crowns;
In cypress chests my arras, counterpoints,
Costly apparel, tents, and canopies,
Fine linen, Turkey cushions boss'd with pearl,
Valance of Venice gold in needlework,
Pewter and brass, and all things that belong
To house or housekeeping; then, at my farm
I have a hundred milch-kine to the pail,
Sixscore fat oxen standing in my stalls,
And all things answerable to this portion.
Myself am struck in years, I must confess;
And if I die tomorrow, this is hers,
If whilst I live she will be only mine."

—Shakespeare, Taming of the Shrew.

(5) The desire for Property is found in everyone. It is one of the greatest incentives to Action. The child wants to own the toy, the maiden wants to possess the handsome gown, the wife the beautiful home, the mer-

chant the magnificent store; the employee wants more salary, the capitalist a greater return for his investment. It is this Motive that impels the young man to attend strictly to his clerical duties, to go down early to the office and work late; it impels the merchant to be considerate of his customers, and the financial magnate to plan and scheme. It is this desire that sends the farmer to his wheat field at four in the morning, and the miner into the dangerous coal pit. It is the Motive that is at the very foundation of our vast commercial and industrial structure. Therefore, show clearly that a certain course will add to the listener's goods or lands, or that it will increase his wages, or make for him greater profits, or that such course is the only way to preserve these things, and, other things equal, Action ensues.

(6) *Power.* Power as a Motive means the desire to possess skill, force, energy, along every line of endeavor, the ability to be and to do. It includes the desire to possess intellectual, moral and physical strength, the desire for authority and influence—the ability to sway and control men. Under this Motive come nearly all ambitions—the desire for political power, social leadership, commercial supremacy.

(7) The actional force of this motive varies in different people. It is always present in some degree. Some men will do anything that they believe will increase their intellectual powers; others will be swayed by those things that increase their physical force—give them increased endurance and energy. Decius would move Cæsar to action by appeal to the motive of political power:

> " . . . the senate have concluded
> To give this day a crown to mighty Cæsar.
> If you shall send them word you will not come,
> Their minds may change."
>
> —Shakespeare, Julius Cæsar, ii., 2.

And Brutus, in the same play, tells his listeners they shall have "a place in the commonwealth."

When the action sought is honorable (and sometimes even when dishonorable), we know that the soldier will do that which will increase his power in the army, the politician will do that which will increase his power in politics, the preacher will do that which will increase his power with his congregation. Other things equal, all people in their various fields stand ready to do the thing you propose, providing they believe it will increase their *Power.*

(8) *Reputation.* Reputation as an Impelling Motive means the desire for the good opinion and good will of others. It is born of self-respect and pride. All normal persons seek the esteem and regard of mankind. They find pleasure in being known as honest, upright, kind, generous, noble, intelligent, scholarly, and the like, and they find pain in being known as dishonest, unfair, stingy, ignoble, dull, ignorant. They love to feel that eyes turn kindly and admiringly toward them, that tongues speak their praise.

(9) The impelling power of this Motive of Reputation is great. There are men and women who would sacrifice life rather than lose a good reputation. The desire to be known and spoken of favorably makes the indolent

industrious, forces the man with avaricious tendencies to become generous, and causes the man who would otherwise defraud to act honestly. It impels people to adopt the fashion of the day and the fad of the moment. This approval of the world is desired even in the hour of death. In his dying speech Hamlet is concerned for his reputation: ". . . report me and my cause aright to the unsatisfied"; and Brutus, just before he runs upon his sword, says, "I shall have glory by this losing day"; and Othello, in his last moments, "Speak of me as I am, nothing extenuate, nor set down aught in malice." Reputation is a part of Volumnia's successful appeal to her son, Coriolanus:

> "Thou know'st, great son
> The end of war's uncertain, but this certain,
> That if thou conquer Rome, the benefit
> Which thou shalt thereby reap is such a name
> Whose repetition will be dogg'd with curses;
> Whose chronicle thus writ: 'The man was noble,
> But with his last attempt he wiped it out,
> Destroy'd his country, and his name remains
> To the ensuing age abhorr'd.'"
>
> —Shakespeare, Coriolanus, v., 3.

Other things equal, convince the average person that a given action will heighten his good reputation, will give him a greater name for honesty, generosity, power, ability; or, obversely, convince him that the proposed course will prevent a bad name, and the desired thing is done.

(10) *Affections.* Affections, as an Impelling Motive,

means the desire for the welfare of others—kindly concern for the interests of mother, father, wife, son, daughter, sweetheart, friends, any being, human or divine. Also it includes desire for the welfare of our town, county, state and nation, in so far as this desire is altruistic and not selfish.

(11) The power of this Motive is greatest when the thing desired to be done is shown to favorably concern the person or thing dearest to the listener. Hamlet is urged to revenge the murder of his father by means of this motive: "If ever thou did'st thy dear father love"; and Henry V. by its use (Henry V., act iii., scene 3) induces the citizens of Harfleur to open its gates. Prove to the listener that what you wish him to do will increase the happiness of the child he dotes on, of the woman he loves, of the mother he adores, or of the country he reveres; or, obversely, that it will prevent impending harm to these, and, other things equal, he will carry out your proposed action.

(12) *Sentiments.* The Impelling Motive of Sentiments includes the desire to be and to do what is right, fair, honorable, noble, true—desires associated with intellectual and moral culture. It embraces duty, liberty, independence and also patriotism considered as a moral obligation.

(13) The actional power of these Sentiments varies considerably with different individuals. In great hours an entire population will place their liberty above their lives, as in the war of the American Revolution and in the struggle in the Transvaal. Almost every one is susceptible to an appeal to his sense of fairness. It is the use of this Motive that wins approval for the Chief Justice in Henry IV.:

"Question your royal thoughts, make the case yours;
Be now the father, and propose a son:
Hear your own dignity so much profan'd,
See your most dreadful laws so loosely slighted,
Behold yourself so by a son disdain'd:
And then imagine me taking your part,
And, in your power, soft silencing your son:
After this cold considerance, sentence me;
And, as you are a king, speak in your state,
What I have done that misbecame my place,
My person, or my liege's sovereignty."

—Shakespeare, Henry IV, Pt. II, v., 2.

Convince a listener that the thing you wish him to do is honest, or that it is just or generous, or noble, or courageous, that it is keeping with the highest ideal of manhood, and, other things equal, he takes the desired step.

(14) *Tastes.* Tastes, as an Impelling Motive, means the æsthetic desires, the finer pleasures of touch, taste, smell, hearing, sight—the love of music, painting, sculpture, oratory, poetry, drama, the love of the beautiful and the sublime in the works of man and nature. Also, as here used, Tastes includes the appetites in so far as they have an æsthetic side and are not looked at from the point of view of Self-Preservation.

(15) Like the other Motives, the power of the appeal to Tastes varies according to the person. As a general rule, the higher the scale of intelligence, the greater its power. Make clear to a man of culture that the proposed action will enable him to hear music of the highest worth, to see paintings of extraordinary merit, to witness a splen-

did performance of a great drama, to enjoy a superb view of natural scenery, and, other things equal, he does the desired thing.

(16) *Recapitulation.* The distinction between these Impelling Motives and the manner of their application can be seen best, perhaps, by an example. Let us suppose the purpose is to have a listener lead a temperate life. The argument, in outline, might consist of the entire Seven Impelling Motives, after the manner following:

(a) You should be temperate in all things—

Because—you will be better off.

Self-Preservation. You will have better health and a longer life.

Property. You will earn more and save more.

Power. You will have greater mental force, greater moral power, greater self-control. You will do more yourself and exert greater power over others.

Reputation. Your friends and acquaintances will admire you, hold you in higher esteem.

Affections. You will avoid wounding the feelings of those you love; your companionship will give them greater pleasure. You will be able to be of more use to them.

Sentiments. You will prove yourself a man. You will show self-respect. It is right to be temperate.

Tastes. You will increase both your opportunity and your ability to appreciate the best in art, literature, drama.

Or, again:

(b) You should join our Fraternal Society—

Because—you will be benefited.

Self-Preservation. It will prevent worry, and preventing worry preserves health.

Property. It will lead to acquaintanceships that will result in increase of your business.

Power. It will increase your opportunity to make friends, and will likely lead to an office in the society or to political power.

Reputation. You will be known as a member of a high-class organization.

Affections. The insurance feature will protect your wife and family.

Sentiments. You will perform one of your duties as a social being—the promotion of good fellowship.

Tastes. You will meet men of wit and refinement and education, and often be regaled with high-class entertainments.

Sometimes the Motives can be effectively used by contrasting the favorable results from following the course proposed with the unfavorable consequences incident to not following it. Thus:

(c) You should pay your bills.

Because—it is to your best interests.

Self-Preservation. You will enjoy better health. You will not suffer from the worry and annoyance of debt.

Property. Your purchases cost you less. You do not have to pay interest nor added price due to the fact that you are "bad pay."

Power. Your word has weight. You therefore increase your influence. You will not be ignored in some business transaction of importance.

Reputation. You are looked upon as a worthy citizen.

No man points the finger of scorn at you and says, "He never keeps his word or meets his obligations."

Affections. You reflect credit on your family and friends. Your mother and sister are not ashamed to be seen with you.

Sentiments. You do the honorable and square thing. You do not have to hang your head or reflect that you are not honest.

Tastes. Your profits by discounts and better prices mean spare cash to gratify higher tastes.

It is not intended that the foregoing examples show precisely the course to be pursued to attain the ends mentioned. In an actual case it might be wise to use but one of the Motives or, at least, not more than three or four. The examples simply illustrate in skeleton form the distinction between the Motives and, in a general way, the manner of their use.

(17) In the following address of Richmond to his soldiers, if we may construe the words "the gain of my attempt the least of you shall share his part thereof," as implying opportunity to gratify Tastes and Power, the entire Seven Motives are used:

"God and our good cause fight upon our side;
The prayers of holy saints and wronged souls,
Like high-rear'd bulwarks, stand before our faces.
Richard except, those whom we fight against
Had rather have us win than him they follow:
For what is he they follow? truly, gentlemen,
A bloody tyrant and a homicide;
One raised in blood, and one in blood establish'd;

One that made means to come by what he hath,
And slaughter'd those that were the means to help him;
A base foul stone, made precious by the foil
Of England's chair, where he is falsely set;
One that hath ever been God's enemy.
Then, if you fight against God's enemy,
God will in justice ward you as his soldiers;
If you do sweat to put a tyrant down,
You sleep in peace, the tyrant being slain;
If you do fight against your country's foes,
Your country's fat shall pay your pains the hire;
If you do fight in safeguard of your wives,
Your wives shall welcome home the conquerors;
If you do free your children from the sword,
Your children's children quit it in your age.
Then, in the name of God and all these rights,
Advance your standard, draw your willing swords.
For me, the ransom of my bold attempt
Shall be this cold corpse on the earth's cold face;
But if I thrive, the gain of my attempt
The least of you shall share his part thereof.
Sound drums and trumpets boldly and cheerfully;
God and St. George! Richmond and victory.

—Shakespeare, Richard III, v, 3.

(18) *The Relative Value of the Impelling Motives.* The relative value of the Impelling Motives must be left largely to the speaker's judgment. While, with rare exceptions, the desire to live—Self-Preservation—(here and hereafter) is undoubtedly the strongest of the

Motives, different people value the others differently, and, therefore, each listener or group of listeners must be judged independently. Approximately it may be stated that their importance is in the order originally given. After Self-Preservation comes Property, then Power. Reputation is of great importance, and with many ranks second, sometimes even first. Again, the Affections—desires in regard to family relations, friends—may sometimes rank first. Some of the Sentiments take a high place, such as love of liberty, while others are comparatively unimportant. Tastes, as a rule, rank last. No valuation fits all cases, and the one given is only approximate. The great essential is to judge as accurately as possible the particular audience and select the Motives that most appeal to them.

(19) *Impelling Motives Governed by Reference to Experience.* The Impelling Motives determined, their power to secure Action will be increased in the degree that they are brought vividly into listener's experience. The action sought must be shown to resemble that action which comes into the listener's life as affecting him or others favorably. Thus, if the action sought is honesty in business, and the Impelling Motive selected is that of Property—"Honesty means greater profits in the end"—the speaker will select that support that brings this assertion most into the listener's life. If the speaker knows that certain honest actions of the listener have resulted favorably he will refer to these. If this is not practicable and if A., B. and C. are merchants who have succeeded by honest methods, and B. is known, while A. and C. are not, the speaker will select B.

because the case of B. comes vividly into the listener's experience. Similarly, if the Impelling Motive was Power —"Honesty means greater influence"—or Sentiments— "Honesty is the manly course"—in these cases also, the Impelling Motive will be made more actional in the degree that the support comes vividly into the listener's life. Patrick Henry, in his celebrated appeal to the House of Burgesses, used references to experience that caused the desired action to appeal to them as essential to the preservation of their liberty (Sentiments):

"Sir, we have done everything that could be done to avert the storm which is now coming on. We have petitioned, we have remonstrated, we have supplicated, we have prostrated ourselves before the throne, and have implored its interposition to arrest the tyrannical hands of the Ministry and Parliament. Our petitions have been slighted, our remonstrances have produced additional violence and insult, our supplications have been disregarded, and we have been spurned with contempt from the foot of the throne. In vain, after these things, may we indulge the fond hope of peace and reconciliation. There is no longer any room for hope. If we wish to be free, if we mean to preserve inviolate those inestimable privileges for which we have been so long contending—if we mean not basely to abandon the noble struggle in which we have been so long engaged, and which we have pledged ourselves never to abandon, until the glorious object of our contest shall be obtained—we must fight! I repeat it, sir, we must fight! An appeal to arms and to the God of Hosts is all that is left us."—Patrick Henry.

The concern, then, of all speakers when their End is

Action, is, first, the determination of the Impelling Motives that most fit the case, that is, that most appeal to the particular audience, and, second, the support of these Motives by material that brings them most vividly into the experience of the listener, that most leads them to feel that the favorable effect of the proposed action is proven *out of their own lives.*

(20) It will be seen that the development of skill in the attainment of Action is of great importance. Every day throughout our lives, in the home or social circle, in our business or profession, we are seeking Action. In business we want this man to buy our goods, that one to make an agreement, this one to adopt our policy; in the home we wish this course of conduct followed, that abandoned; in social and public circles we want people to interest themselves in charitable, educational, religious or reform movements, and so on; every day in some phase of our lives we wish to persuade. If, then, we are seeking Action so frequently, and, if, further, Action is the result of the superiority of the Impelling Motives over the restraining motives (as Psychology teaches), it is plain that the more we bring these Impelling Motives to bear upon a given audience or person, the more likely will we attain our End. Therefore, it is of the greatest importance that we master their ready use.

CHAPTER VI.

ENTERTAINMENT AND THE FACTORS OF INTERESTINGNESS.

(1) Entertainment as a General End of speech means pure pleasure—pleasure for its own sake—amusement. The aim of the speaker is to produce agreeable sensations without regard to any ethical or spiritual purpose, to make the listener forget his cares and worries, and cause him to say inwardly, "I have enjoyed myself." The speaker that does this is commonly styled "interesting," and, if we eliminate those instances where the listener believes himself concerned harmfully, we may say that Entertainment is a matter of Interestingness.

(2) *Factors of Interestingness.* While a classification of the Factors of Interestingness cannot be absolute, yet they can be stated with accuracy sufficient for practical purposes. Those things are interesting which are *Vital, Unusual, Uncertain, Similar, Antagonistic, Animate, Concrete.*

(3) *The Vital.* The Vital is that which concerns the listener's self-preservation, power, property, affections, reputation. (The nature and place of these we have discussed under the Impelling Motives.) Naturally we are interested in self. We listen with eagerness to the talk about our health, about our business interests, about what people say and think of us. The young men of the land

give a circulation of hundreds of thousands to the magazine that tells them how to improve their chances of success, and American mothers demand a million copies a month of the journal that tells them how best to take care of themselves, their children, and their homes. It is by the use of the Vital (through Property and Power) that Portia interests Bassanio when she tells him "myself and what is mine to you and yours is now converted." An excellent example of the use of this Factor (through Reputation) is the following:

"What you do
Still betters what is done. When you speak, sweet,
I'd have you do it ever: when you sing,
I'd have you buy and sell so, so give alms,
Pray so; and, for the ordering of your affairs,
To sing them too: when you do dance, I wish you
A wave o' the sea, that you might ever do
Nothing but that; move still, still so,
And own no other function: each your doing,
So singular in each particular,
Crowns what you are doing in the present deeds,
That all your acts are queens."

—Shakespeare, Winter's Tale, iv, 3.

(4) *The Unusual.* The Unusual means the new, the strange, the rare, the unfamiliar, the unique. The listener is fascinated by tales of new lands, new peoples, strange customs, odd happenings, marvelous feats, wonderful discoveries, the greatest, the biggest, the best, the unparalleled. the unprecedented. "What's new?" is our daily

query, and he who can answer it will most get our ear. Also under this general head come the creations of the fancy and imagination, such as fairies, ghosts, hobgoblins, witches, pygmies—nature awry. In the following we have an example of the Unusual through the ridiculous:

"They conveyed me into a buck-basket, . . . rammed me in with foul shirts and smocks, socks, foul stockings, and greasy napkins; that, master Brook, there was the rankest compound of villainous smell that ever offended nostril. . . . Being thus crammed in the basket, a couple of Ford's knaves, his hinds, were called forth by their mistress, to carry me in the name of foul clothes to Datchet-lane: they took me on their shoulders; met the jealous knave, their master, in the door, who asked them once or twice what they had in their basket. . . . Well, on went he for a search, and away went I for foul clothes. But mark the sequel, master Brook: I suffered the pangs of three several deaths: first, an intolerable fright; next, to be compassed, like a good bilbo, in the circumference of a peck, hilt to point, heel to head: and then, to be stopped in, like a strong distillation, with stinking clothes that fretted in their own grease: think of that,—a man of my kidney,—think of that; that am as subject to heat as butter; a man of continual dissolution and thaw: it was a miracle, to 'scape suffocation. And in the height of this bath, when I was more than half stewed in grease, like a Dutch dish, to be thrown into the Thames, and cooled, glowing hot, in that surge, like a horseshoe; think of that,—hissing hot,—think of that, Master Brook.

—Shakespeare, Merry Wives of Windsor, iii, 5.

(5) *The Uncertain.* By the Uncertain is meant the undetermined. This factor holds the attention through curiosity. What is the solution? what will the end be? will he win or not? who did it? what caused it? how can it be done? will Romeo marry Juliet? will Shylock get his pound of flesh?—whenever the development and outcome are in doubt there is interestingness and (unless the listener believes himself concerned harmfully) pleasure.

(6) *The Similar.* The Similar means—like our likes, similar to our tastes and sentiments. The lover of Shakespeare will greedily devour your eulogy of the master; the artist eagerly listens to talks on pictures; the writer, to talks on literature; the scientist, to chats on science; the merchant, to talks on business. On the table of the sportsman is the sporting periodical; in the chess player's hands is the chess magazine; the preacher reads the homiletic review; the lawyer, his law journal. We are interested and take pleasure in things similar to our likes.

Interest in the following arises from this Factor:

"I do much wonder, that one man, seeing how much another man is a fool when he dedicates his behaviours to love, will, after he hath laughed at such shallow follies in others, become the argument of his own scorn by falling in love: and such a man is Claudio. I have known, when there was no music with him but the drum and the fife; and now had he rather hear the tabor and the pipe: I have known when he would have walked ten mile a foot to see a good armour; and now will he lie ten nights awake, carving the fashion of a new doublet. He was wont to speak plain, and to the purpose, like an honest man, and a

soldier; and now is he turn'd orthographer: his words are a very fantastical banquet, just so many strange dishes."—Shakespeare, Much Ado About Nothing, 2, 3. Here the theme (love) tallies with one of our likes (Tastes).

(7) *The Antagonistic.* The Antagonistic implies conflict. The listener is interested in people or things in contention. Land and sea fights, feuds, quarrels, contests of sport—baseball, football, horse-racing; intellectual combats—debates, disputes, business struggles; the forces of nature in turmoil—great storms, earthquakes, floods—two or more people, animals or things in conflict or collision, will, in greater or less degree, arouse interest and (with few exceptions) give enjoyment. Example:

"And here I'll fling the pillow, there the bolster;
This way the coverlet, another way the sheets:
. . . . . .
And if she chance to nod, I'll rail and brawl,
And with the clamour keep her still awake.
—Shakespeare, Taming of the Shrew, iv, 1.

In heavier vein:

"For brave Macbeth (well he deserves that name),
Disdaining fortune, with his brandish'd steel,
Which smok'd with bloody execution,
Like valour's minion, carv'd out his passage,
Till he fac'd the slave;
Which ne'er shook hands, nor bade farewell to him,
Till he unseam'd him from the nave to the chaps,
And fix'd his head upon our battlements."
—Shakespeare, Macbeth, i, 1.

(8) *The Animate.* The Animate means activity, movement, life. The listener is interested in that which is alive, or has motion, in preference to that which is lifeless or motionless. People take precedence over things, and, among things, the animate over the inanimate. What shop window gathers the crowd? That with the moving toy—the running engine, the climbing monkey. Animate thought and language are more interesting than inanimate. "To suffer the slings and arrows of outrageous fortune" is more interesting than "to suffer misfortune"; "our stern alarms changed to merry meetings, dreadful marches to delightful measures," is more interesting than "war is now peace." Example:

"From camp to camp, through the foul
womb of night,
The hum of either army stilly sounds,
That the fix'd sentinels almost receive
The secret whispers of each other's watch;
Fire answers fire, and through their paly flames
Each battle sees the other's umber'd face;
Steed threatens steed, in high and boastful neighs
Piercing the night's dull ear; and from the tents
The armourers accomplishing the knights,
With busy hammers closing rivets up,
Give dreadful note of preparation."

—Shakespeare, Henry V, Chorus, Act 4.

(9) *The Concrete.* The Concrete means the tangible as opposed to the intangible and the abstract. To the

average listener the philosopher is more interesting than the philosophy; Christ's life more interesting than Christian life in the abstract; Solomon's Temple is more fascinating than the theory of architecture. Similarly with language. "The sword" arrests the attention more than "conflict," "the ballot" more than "exercising the right of franchise." Other things equal, the speaker interests and entertains in the degree that he uses the Concrete. Example:

"No, faith, die by attorney. The poor world is almost six thousand years old, and in all this time there was not any man died in his own person, videlicet, in a love-cause. Troilus had his brains dashed out with a Grecian club; yet he did what he could to die before, and he is one of the patterns of love. Leander, he would have lived many a fair year, though Hero had turned nun, if it had not been for a hot midsummer night; for, good youth, he went forth to wash in the Hellespont, and, being taken with the cramp, was drowned: and the foolish chroniclers of that age found it was—Hero of Sestos. But these are all lies: men have died from time to time, and worms have eaten them, but not for love."

—Shakespeare, As You Like It, iv, 1.

(10 *The Seven Factors Applied and Distinguished* The following illustration will show the distinction between the Seven Factors of Interestingness, and also how they can be applied:

The American Navy deserves our admiration; (because) it has a splendid record of achievement.

The Vital—It has preserved our nation from foreign invasion.

The Unusual—It has won battles at the most remarkable odds in the history of naval warfare.

The Uncertain—Its record teems with stories of courage and daring.

The Similar—It furnishes instances of splendid self-sacrifice—

The Antagonistic—and of hand-to-hand struggles.

The Animate—It has a proud record of famous chases.

The Concrete—To it belongs the inspiring story of Paul Jones.

It will be seen that the well-chosen amplification of the foregoing statements would make a highly interesting talk.

(11) A classical example of the use of these Seven Factors is found in the following:

"For once, upon a raw and gusty day,
The troubled Tiber chafing with her shores,
Cæsar said to me, 'Dar'st thou, Cassius, now,
Leap in with me into this angry flood,
And swim to yonder point?'—Upon the word,
Accoutred as I was, I plunged in,
And bade him follow: so, indeed, he did.
The torrent roared; and we did buffet it
With lusty sinews, throwing it aside,
And stemming it with hearts of controversy.
But ere we could arrive the point proposed,
Cæsar cried, 'Help me, Cassius, or I sink.'

I, as Æneas, our great ancestor,
Did from the flames of Troy upon his shoulder
The old Anchises bear, so from the waves of Tiber
Did I the tired Cæsar."

—Shakespeare, Julius Cæsar, i, 2.

When we keep in view the friendship of Brutus for Cassius, we find in this example all of the Seven Factors. It tells of the exploits of a friend (Vital, through affection); it is a contest out of the ordinary (Unusual); there is curiosity as to the details (Uncertain); it is a story that pleases the taste for adventure (Similar); it tells of two people in competition (the Antagonistic); it is a story of people and of movement (Animate); it deals with two specific personalities (Concrete)—all the Factors of Interestingness are brought into successful play.

(12) *The Power of the Factors.* In regard to the relative value of the Seven Factors, we find it impossible to state this accurately. Their interestingness varies with the listener. Speaking approximately, they rank in the order first given. Humor is found mainly under the Unusual, and this makes it a very effective Factor for Entertainment. The value in a particular instance must be determined by the specific conditions.

(13) *The Factors and Reference to Experience.* Like the Impelling Motives, the Factors of Interestingness are most effective when used in connection with the principle of Reference to Experience. It may be stated as a working principle, that the more the Factors are brought vividly into listener's experience, the greater the interest, and (if listener not harmfully concerned) the more likely the

speaker will attain the General End of Entertainment.

(14) *The Vital and Reference to Experience.* If the Vital is used, the speaker can make it most Vital, and therefore most interesting, by selecting the listener's most vivid experience. Thus Mark Twain, talking to war veterans on "The Babies," makes his theme interesting and entertaining by using the Vital in connection with those experiences that are most vividly engraved on their minds as parents—"clawing whiskers," "pulling hair," "twisting nose," "getting up at half past two in the morning," "singing 'rock-a-bye, baby,'" and so on. The Factor of the Vital is increased in interestingness in the degree that it is brought vividly into listener's experience.

(15) *The Unusual and Reference to Experience.* The application of the principle of Reference to Experience to the Unusual seems, on its face, a paradox. Yet a little examination will show how such application is possible and, moreover, effective. The Unusual, to be interesting or entertaining, must be intelligible; further, it must be impressive; and we have already shown that intelligibility and impressiveness become greatest by the use of the most vivid experience. That which makes the Unusual interesting, as a rule, is the fact that it consists of *extreme degrees or unique combination of things already known.* Intelligibility demands this. And even the exception to this, where the thing is in all respects different, the speaker to arouse interest must liken it to experience. The rule, therefore, holds good that the Unusual becomes interesting in the degree that the essential of the unusual thing is brought vividly into the listener's experience or likened to that experience. Thus, a noted lecturer, in dis-

cussing success, interests us by the use of the Unusual, but does so through the medium of reference to experience. He gives an instance of a woman who became rich through the invention of a collar button, another of a man who made thousands of dollars out of two trout, both of which instances, while in themselves outside the actual experience of the listener, yet deal with classes of things with which he is familiar, and opportunities that may be right where he is now, for "cannot I buy two trout?" "cannot I equal a collar button invention?" Similarly we are interested much more in the extraordinary doings of our friends (those who come close into experience) than in the extraordinary doings of strangers. An excellent illustration of the basic importance of Reference to Experience in the effective use of the Unusual is found in the description by Enobarbus of Cleopatra and her barge:

"The barge she sat in, like a burnish'd throne,
Burn'd on the water: the poop was beaten gold;
Purple the sails, and so perfumed, that
The winds were love-sick with them: the oars
were silver;
Which to the tune of flutes kept stroke, and made
The water, which they beat, to follow faster,
As amorous of their strokes. For her own person,
It beggar'd all description; she did lie
In her pavilion—cloth-of-gold of tissue—
O'er-picturing that Venus, where we see
The fancy out-work nature: on each side her,

Stood pretty dimpled boys, like smiling Cupids,
With divers-colour'd fans, whose wind did seem
To glow the delicate cheeks which they did cool
And what they undid, did."

—Shakespeare, Antony and Cleopatra, ii, 2.

Here "beaten gold," "purple," "silver," "tune of flutes" come vividly into our experience as do "barge," "sails," "oars." The Unusual is produced by associating those vivid experiences that are commonly disassociated—"barge" with "burnished throne," "sails" with "purple," "winds" with "love sick," "oars" with "silver" and "tune of flutes." The combinations are new but the elements are familiar and therein lies the charm. The more the Unusual, in its fundamental, comes into listener's experience the greater the interest, and (if pleasurable) the greater the Entertainment.

(16) *The Similar and Reference to Experience.* The power of the Principle of Reference to Experience in respect to the Similar is plain. That which interests us most, as a rule, is the most vivid of our favorable experiences. Our feelings are usually deeply centered in such. If we like a certain novel our interest is greatest if the speaker refers to those passages, characters or incidents that are most deeply engraved on our mind. If painting is our especial delight the speaker most interests (and entertains) us if he refers to those paintings which to us are most vivid. If we are told that the garden was beautiful we will have the greatest interest and delight if the description includes the flowers that have come pleasurably close to our lives. We are interested by the speaker's talk on the ideal

woman, in the degree that his details have, as a basis, our most intense sensations. If we admire a certain type of beauty, then must the speaker dilate upon that type of beauty if he would interest us the most deeply and give us the greatest pleasure. He may increase these characteristics to the Nth degree (and that much greater the interest), but first he must come into our type, which type, analyzed, is our most vivid experience in respect to beauty. The Similar, therefore, to be most interesting and entertaining, demands Reference to Experience.

(17) *The Uncertain and Reference to Experience.* With the Uncertain effectiveness still demands Reference to Experience. Our suspense will be the greater in the degree that the thing enveloped in uncertainty comes most impressively into our lives. The football player will listen with bated breath to the story of a fierce football game, whereas the listener unfamiliar with the game will be comparatively indifferent. A citizen awaits with keener interest the results of a national election in his own country than he does those of a foreign election. The more vividly the thing about which we are in suspense comes into our experience the greater the interest.

(18) *The Antagonistic and Reference to Experience.* The Antagonistic is also governed by the same law of Reference to Experience. The closer the people or things in conflict come into our experience the greater the interest. To the swordsman the account of a sword combat is more interesting and pleasing than the account of a fight with rapiers. The congressman listens to a political debate with greater zest than does the prize fighter. Con-

flict dealing with that which is most vivid to the listener gives him the greatest interest and pleasure.

(19) *The Animate and Reference to Experience.* Similarly with the Animate. That movement or action which most touches our lives gives the greatest joy. "They played baseball" is animate, but not as interesting or entertaining as "Get ready the bats and take your positions. Now, give us the ball. Too low. Don't strike. Too high. Don't strike. There it comes like lightning. Strike. Away it soars! Higher! Higher! Run! Another base! Faster! Faster! Good! All around at one stroke!" (T. D. Talmage, "Big Blunders.") Here the Animate comes so vividly into our lives that we again go through the game. The more the Animate comes into the listener's realm of reality that much greater will be the interest.

(20) *The Concrete and Reference to Experience.* The Concrete also affords greater interest and pleasure the more it comes into the listener's experience. "Home" calls up more intense sensations than "house," because the former is our deeper, more vivid, experience. "Mother" is more interesting than "parent"; "violets" and "roses" arouse more interest and give greater joy than "flowers." The closer the concrete touches our experience the greater its interestingness and the greater its power of entertainment.

(21) *Interestingness Essential to All the General Ends.* Not only is Interestingness essential to Entertainment, it is necessary to the achievement of all the General Ends. Therefore, this Chapter cannot be too carefully studied. If the Factors of Interestingness and the method of their

application are mastered the speaker or writer will find a marked increase in his power to select the most interesting material. If the subject is Washington and the purpose is eulogy, (Impressiveness) the mastery of these Factors will cause the speaker to ignore the commonplaces, the dry dates, the abstract philosophy, the trite facts, and, instead, will move him to seize upon the great moments when almost insurmountable obstacles were overcome, upon those crises when the fate of Washington or the people he fought for, was in the balance, upon the great hours of self-sacrifice, of heroism, of extraordinary conflict, upon events brimful of animation and movement—upon those things that fascinate and enchain the listener.

(22) In business and social circles it will be found that skill in the use of these Factors enables us to prevent conversation from growing dull and commonplace. Not only are facts, anecdotes, examples, arguments used that interest and entertain, but there is developed the ability to ask questions that bring forth interesting replies, and thus the Factors enable us to be entertained as well as to entertain. He who makes himself a conversationalist and speaker that can *interest,* not only increases his chances of personal success, but adds immensely to the pleasure of others.

(23) It is helpful to note the Factors used by great speakers and writers. Patrick Henry in his "Liberty or Death" uses the Vital; Wendell Phillips in his "Lost Arts" charms his listeners by means of the Unusual, and in his "Toussaint L'Ouverture," by use of the Unusual and the Similar. Talmage in his "Big Blunders" captivates us

through the Vital and the Animate. Beecher interests us largely through the Unusual and the Vital. Demosthenes relies upon the Vital, as does Victor Hugo. Milton, in "Paradise Lost," the Unusual and the Antagonistic; Dante, in the "Divine Comedy," the Unusual and the Concrete; Shakespeare, the Antagonistic, Uncertain and Unusual. All use the Animate, Shakespeare in this being pre-eminent. The speaker will find it to his advantage to analyze representative works of the master speakers With regard to the Factors of Interestingness.

CHAPTER VII.

CUMULATION.

(1) Next in importance to the principle of Reference to Experience, and closely related to it, is the principle of Cumulation. Cumulation is a "heaping up," a succession of statements bearing upon the same point. We say, "many men over-sixty have displayed great efficiency," and continue, "Benjamin Franklin most helped his country after he was sixty; Palmerston was premier of England at eighty-one, Gladstone at eighty-three. Bismarck was vigorously administering the affairs of the German Empire at seventy-four; Crispi was premier of Italy at seventy-five; Pope Leo directed the Pontificate at ninety-three; Adams at ninety and Jefferson at eighty were forces in American affairs. Verdi wrote operas after he was eighty; Titian painted when he was ninety-eight; Cervantes did not finish his Don Quixote until sixty-eight Herbert Spencer at eighty-three, Tolstoi at seventy-four were literary Titans." This support is Cumulation. Each instance has carried the mind back to the original assertion.

(2) *The Function of Cumulation.* The function of Cumulation is obvious. By a succession of details, instances, illustrations, it seeks to direct the listener's

attention again and again and again to the original statement until the required Clearness, Impressiveness, Belief, Action or Entertainment is attained.

(3) *The Need of Cumulation.* The need of Cumulation becomes apparent when we remember that in the majority of cases we cannot attain our aim instantly. A simple assertion is not adequate. We cannot make our conception of "triune nature," "spirit," "soul," effectively clear in a phrase. We cannot arouse profound feeling for our statement that "Milton was great" in two or three words. Our assertion that "Child Labor is wrong" engenders little or no emotion standing alone. An isolated statement does not change a belief or send a man to the ballot box or make him contribute to a charity. We do not make men see, feel or do in a sentence. Our idea is either indefinite or possesses too large a content for instant apprehension or appreciation. And with the utterance of others—who remembers the speech of last month, the sermon of last Sunday? Of the hundreds of talks, conversations, lectures we have heard how much remains that we can put to use, how much has affected us permanently? And obversely what things do we remember? Those things which have been brought to our attention again and again. We spell, we talk, we read because of persistent and recurrent concentration. We know best those things which our teachers "hammered" into us, which were made to claim our interest for more than a passing moment, and those things which were skimmed over by our teachers or by ourselves have long since vanished.

(4) Further apparent becomes the need of Cumulation when we realize the conditions governing the listener.

The listener is compelled to comprehend the speaker while he speaks. He cannot, like the reader, pause, reflect, leave in abeyance. He cannot consult a dictionary or encyclopœdia. He cannot interrupt and demand an explanation. He must see and feel the idea then and there or not at all. Therefore, the truths of the moral, intellectual and spiritual world to be effective, to be proof against that evaporation which overtakes everything that the brain merely records, must be driven down deep. There must be a succession of impressions all emphasizing the first. Over and over and over again must the mind have its attention riveted upon the thought; experience upon experience must be piled up until the very weight imbeds the thought deep in the tissues of the brain. Then it becomes part of him and neither time nor events can rub it out. And the working principle that does this is Cumulation.

(5) *Example of Power of Cumulation.* By the use of Cumulation the speaker can give the listener the necessary time and expend upon him the necessary energy. Each detail or illustration works in time, and each has a given power which adds to the total force. Thus to say that Edison has been of inestimable benefit to mankind may make a slight impression, but, when working through time and force by means of Cumulation, we are told that, among other things, he invented the phonograph, the mimeograph, the electric pen and the kinetescope; that he conceived and perfected the electric lighting station with its incandescent lamp, and thereby revolutionized our lighting methods; that he invented and perfected the process for the extraction of iron ore by electricity, and

has brought to perfection a storage battery; and that, incidentally, he has taken out several hundred patents covering other useful inventions—when we hear all this the idea that Edison has been of great benefit to mankind becomes a profound conviction that can never be effaced.

(6) Again, if we wished to convince someone that the United States improved conditions in Cuba it is not sufficient to simply make this bold assertion. We must lead the listener back to the thought again and again. We should tell our listener that:

"The United States Government may felicitate itself upon the fact that it found Cuba unhealthy and leaves it healthy; it found her without an adequate system of charities and hospitals and it leaves her a well established one; it found her without schools and it leaves her with a good school law and a good school system established. It found the island filled with beggars and with an empty treasury; it leaves it without beggars, its people with enough to eat, and with a reserve of about a million and a half dollars in the treasury. It found her without any knowledge of popular elections and without an electoral law; it has given her both. It found the insane without any systematic treatment whatever, caged up like animals; it leaves them assembled in the large hospital under the best available treatment. It found her prisons indescribably bad, and leaves them as good as the average prisons of the United States. It has built up a good system of sanitary supervision throughout the island. It has built and put into commission a small fleet of coast guard launches, or revenue cutters. It has collected the revenues at a figure which compares favorably with the cost of col-

lection in the United States. It has buoyed the harbors and has added very largely to the lighthouses and lights of the island. An immense amount of road and bridge building has been done. It has organized a system of civil service for the municipal police throughout the island in order to protect them in their rights and secure them from arbitrary dismissal. It has enlisted, equipped, trained and thoroughly established a Rural Guard which will compare favorably with any similar force, and not over one per cent of those employed in this work has come from beyond the borders of Cuba herself. For the first time in history the carpet bagger in a situation of this kind has been held in subjection and every penny of the trust has been administered for the benefit of the ward."

—Harper's Weekly.

This Cumulation makes the original assertion permanent and vivid.

(7) *The Effective Use of Cumulation.* In determining the relative value of Cumulations we find that that Cumulation will be the most effective which works most in harmony with the Principle of Reference to Experience. If, as we have seen in a preceding chapter, the General Ends we seek in speech are most quickly attained by Reference to Experience, then, as Cumulation is but a means to these Ends, it follows that it will be most powerful when it most conforms to the principle of coming into the listener's life. The working method governing the use of Cumulation is:

(a) As far as possible Cumulation should consist of *experiences of the listener.*

(b) Experiences should be selected that come into the listener's life *most vividly.*

(c) Experiences must be increased in number *in the degree that the End is hard to attain.*

(8) *Appreciate the Need of Cumulation.* Skill in the use of Cumulation is developed, primarily, by a thorough appreciation of its need. The speaker must realize vividly how evanescent is speech, how quickly the thing uttered passes out of recollection. He should reflect on the enormous waste of speech because of this lack of adequate Cumulation, the failure to drive the idea fully home, to make it adequately vivid. Further, he should study the master speakers, and thus see for himself that their success, in large measure, was due to the use of Cumulation.

(9) *Cumulation Needs Comprehensive Grasp.* Effective Cumulation demands further that the speaker have ready for instant use all the facts and details pertinent to his particular aim. He must see his subject matter in all its ramifications. If he seeks to propound a theory he must be master of its every phase; if he urges a course of conduct he should familiarize himself with all the joys and ills it involves; if he seeks belief for a political policy he must know that policy through and through; if he would dilate on the worthiness of certain wares he must know their kind, quality, degree and worth actually and comparatively—whatever the proposition the speaker should strive to have complete knowledge of the things it includes, in order that his Cumulation may be the most effective possible.

(10) *Effective Cumulation Demands a Ready Knowledge of Experiences.* As far as practicable, the speaker

should have *at the tip of his tongue* experiences that are universal; next, those that are common to the class or classes of people among whom he must work, and finally, those vivid with his particular listener or listeners. He should go over these carefully, weighing their relative values from the point of view of his aim and determine which are most impressive, which will most secure belief, most give pleasure, and so on, as the case may be. Then he will be ready for every emergency.

(11) *Practical Application of Cumulation.* Power in the use of Cumulation is further secured by daily practice of it. Seize every legitimate opportunity. Use it in the home circle, in the social field; use it in business. If the salesman has a set of books to sell—say some volumes of representative speeches—let him at once put the principle of Cumulation to practical use. Let him master all the features of the set that would likely appeal to the experience of the possible purchaser and move him to action. If true, he will tell him that a few minutes' reading of the volumes daily will give him a vast amount of material which he can put to profitable use in his business and social intercourse. He will refer, in detail, to the speeches which are valuable for facts. He will indicate the lecturers whose styles are considered models; he will tell of the speeches that provoke thought and originality; he will show how others are master lessons in construction. By specific illustration he will show how certain of the speeches are rich with gems of thought and beauties of phrase. He will point out other speeches that are brimful of wit and humor. He will speak of the fund of anecdotes and bright stories and show how they can be put to profit-

able use; he may touch upon the spiritual and moral uplift that comes from the perusal of certain specified lectures of noted divines, and he will dwell strongly upon the fascinating interest of a number of popular lectures by famous men. And by this Cumulation he will not only produce an impression, but one so deep that in all probability it moves the listener to action, and then and there is consummated a sale.

(12) *Cumulation to Secure Impressiveness.* Again, suppose we wish to produce a permanent impression that Edmund Kean was a great actor. It is by no means sufficient to say that "Edmund Kean was great." We must use Cumulation. We will tell our listeners that the play of Kean's expression was something marvelous, that the tones of his voice were wonderful in their transitions, from the softest coo to the thunder roar; that they illustrated the darkest of passages, and that in the interpretation of Shakespeare he revealed beauties unknown to the most studious of readers; that his action and attitude were grace itself; that in the higher plays he lifted you to the ideal; that in the lower he riveted your attention with his terrible realism; that such was his genius that he produced greater effects than history records of any other actor; that, acting with hostile actors before a small and hostile audience he forced from stage and listeners superlative praise; that in his first appearance in Sir Giles Overreach he was so terrific in his portrayal of agony that the solemn stillness was broken by "screams of terror from the audience. Byron, the poet, was seized with a convulsive fit; Mrs. Glover, an experienced actress, fainted on the stage; Munden, a tried interpreter, stood trans-

fixed with terror." Actors and audience were swept out of themselves into the awful horror of the scene. Obviously, this Cumulation has a much greater Impressiveness than has the bare assertion that Kean was great.

(13) *Use of Cumulation Demands Judgment.* Judgment must be exercised in the use of Cumulation. When the statement itself is fully adequate to the end in view Cumulation is out of place. To dwell on that which already is seen or is believed in the degree desired is to annoy and disgust. The *effective use of Cumulation depends on a clear perception of just how far the speaker and the listener are apart in respect to the speaker's aim.*

(14) *Use Cumulation Suited to the General End.* In using Cumulation always keep in view the General End. If your End is Clearness use a cumulation of references to experience that make especially for Clearness. If Action, use a cumulation of references that touch the Impelling Motives; if Impressiveness, references that produce feeling; Entertainment, references that produce pleasure.

(15) *Recapitulation.* In this Chapter we have discussed Cumulation. We have shown that it means "a heaping up" on one idea; that it is invaluable as a means to effectiveness in speaking because of its recognition of the laws governing impression; that it should be used in connection with the principle of Reference to Experience; that it is most effective when the experiences used are the most vivid and suited to the End; that skill in its use is developed by a keen perception of its need and the daily practice of it in every-day life, and that the degree of its use depends upon the nature of the speaker's aim in relation to the attitude and knowledge of the listener.

CHAPTER VIII.

ASSERTIONS AND THE FOUR FORMS OF SUPPORT.

(1) The major portion of utterance resolves itself into *assertions.* Something is or is not. In the last analysis the lawyer says to the jury "the prisoner is innocent," "my client is entitled to ten thousand dollars damages"; the preacher says, "the Christian life means bliss"; the moralist asserts, "honesty is wise"; the business man, "my goods are desirable," "my firm deserves patronage"; the teacher, "Napoleon was a great general," "Shakespeare wrote great plays"; the parent, "good children obey"—practically all utterance is reducible to assertion.

(2) *Assertions May Demand Support.* We make assertions desiring some result. We wish the listener to see our idea clearly, or to feel it, or to believe it, to act upon it, or to find pleasure in it. Or we may seek some combination of these Ends. If the utterance of the assertion alone attains our desired End further remark is a waste of time and energy. If, however, the assertion does not achieve its purpose then, as shown in preceding chapters, it must have support—Cumulation. As experience attests that few assertions, isolated, are effective, *the main business of the speaker is the supporting of assertions,* and his great concern is how to support them so as to achieve the

desired End with the least expenditure of time and effort.

(3) *The Four Forms of Support.* If now, we examine the characteristics of the matter used to support assertions (Cumulation) we find that it consists of four kinds. These may be named Restatement, General Illustration, Specific Instance, Testimony. Thus, we may say (Assertion), "Greece had great men," and continue, "She had master minds." This is Restatement. We have said the same thing over again in different words. We go on, "She had orators, philosophers, poets." This is a General Illustration. We have supported the assertion by presenting some of its general features. We proceed, "She had Demosthenes, Aeschines, Aristotle, Plato, Homer, Sophocles." This is Specific Instance. We have strengthened our original assertion by actual cases. Finally, we say, "Macaulay says: 'Her intellectual empire is imperishable.'" This is Testimony. We have supported our assertion by corroboration. Our support stands thus:

Assertion: Greece had great men.

Restatement: She had master minds.

General Illustration: She had orators, philosophers, poets.

Specific Instance: She had Demosthenes, Aeschines, Aristotle, Plato, Homer, Sophocles.

Testimony: Macaulay says: "Her intellectual empire is imperishable."

All support of assertions, we shall find, resolves itself into one or more of these Four Forms.

(4) *The Support of Assertions the Main Task of the Speaker.* It will now be clear that the great task of the speaker who would be effective in the professional, social

and business field is the development of judgment in respect to when and when not an assertion needs support; and when support is essential, the development of judgment in determining the kind and degree of support demanded. Our next concern, therefore, is the consideration of the nature and value of the Four Forms of Support in their relation to the principle of Reference to Experience and to the Five General Ends.

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CHAPTER IX.

RESTATEMENT.

(1) In one of his speeches on the American War, Lord Chatham makes the statement: "It is not a time for adulation," and continues, "The smoothness of flattery cannot save us in this awful and rugged crisis. It is now necessary to instruct the throne in the language of truth. We must, if possible, dispel the delusion and darkness which envelop it and display in its full danger and genuine colors the ruin which is brought to our doors." These statements are a repetition of the original assertion—Restatement.

(2) *The Nature of Restatement.* Restatement, it will thus be perceived, is not a progression in the thought, but a *reassertion.* It adduces no proof, offers no reasons, gives no details, but *says the same thing in a different phraseology, or, sometimes, in the same phraseology.* It concerns itself with equivalents, regular, or figurative. Its tendency is to concentrate the listener's attention upon the original assertion as an entity. It says to the listener, "focus your mind on this assertion itself, grasp it fully, feel it deeply, as a synthetic whole."

(3) *The Value of Restatement.* Such being the effect of Restatement its value to the speaker is plain. The

speaker will use Restatement whenever he believes the assertion has not resulted in a concentration upon itself adequate to his purpose.

(4) *Clearness and Restatement.* When Clearness is the speaker's aim Restatement is necessary if the obscurity is due to unfamiliarity with the meaning of the words or to complexity of structure. In such case we need to keep the listener's mind upon the assertion until every term, and the sentence as a whole, have the intelligibility desired. Unfamiliarity with a meaning may be due to the word being new to the listener or being used in an unfamiliar sense. The statement, "He (Voltaire) had exercised a function and fulfilled a mission," is obscure in respect to the precise meaning of "fulfilled a mission." This leads Victor Hugo to restate it—"He had evidently been chosen for the work which he had done by the Supreme Will which manifests itself in the laws of destiny as in the laws of nature." The king, in Hamlet, eliminates all vagueness from "transformation" by restating it: "Sith nor the exterior nor the inward man resembles that it was." In these instances Clearness is most effectively attained by concentration on the assertion as a whole, and, therefore, demands Restatement.

(5) *Impressiveness and Restatement.* Restatement is essential to Impressiveness when the necessary emotional association can be attained most quickly by keeping the mind on the original assertion as such. Thus, James G. Blaine, in speaking of the assassination of Garfield, says: "No foreboding of evil haunted him." The assertion is clear, but he wishes to make it impressive—not in detail, but the idea itself—the unexpectedness of the crime—and

he goes on, "no slightest premonition of danger clouded his sky. His terrible fate was upon him in an instant. One moment he stood erect, strong, confident, in the years stretching peacefully before him; the next he lay wounded, bleeding, doomed to weary weeks of torture, to silence and the grave." The listener is thus made to feel deeply the suddenness of the crime, and is prepared to appreciate the courage of Garfield in his days of agony. To have developed the idea by other forms of support, to have said, for example, that he received no letters of warning, no threatening telegrams, or, to say that the Chief of the Secret Service Department had no warning, would have led the mind into unemotional reflections of how he might have been warned rather than to the fact of no warning.

Another excellent example is the following:

> This royal throne of kings, this scepter'd isle,
> This earth of majesty, this seat of Mars,
> This other Eden, demi-paradise;
> This fortress built by Nature for herself
> Against infestion and the hand of war;
> This happy breed of men, this little world,
> This precious stone set in the silver sea,
> . . . . . .
> This blessed plot, this earth, this realm, this England."
>
> —Shakespeare, King Richard II, ii, 1.

When iteration of the original assertion most quickly attains the desired emotional association—most quickly likens the unfelt to the felt—the speaker or writer should use Restatement.

(6) *Belief and Restatement.* Belief demands Restate-

ment when doubt is slight or when recourse to details is too personal, undignified or impossible. Pitt, in his reply to Walpole, who had taunted him with being a "young man," secures belief for his assertion that "Age may become justly contemptible, if the opportunities which it brings have passed away without improvement, and vice appears to prevail when the passions have subsided" by this biting Restatement:

"The wretch who, after having seen the consequences of a thousand errors, still continues to blunder, and whose age has only added obstinacy to stupidity, is surely the object of either abhorrence or contempt, and deserves not that his gray hairs should secure him from insult."

—Earl of Chatham.

It would have been undignified and unparliamentary to have named Walpole or to have offered proof of specific crime, yet to the members of the House, familiar as they were with Walpole's career, Pitt's Restatement adequately achieves the purpose.

In Henry IV, Prince Harry deeply desires his father's belief in his sincerity of purpose to lead a new life. He cannot refer to his past for proof. The only course left is to keep the father's mind focussed upon the determination itself (Restatement):

"I shall make this northern youth exchange
His glorious deeds for my indignities.
Percy is but my factor, good my lord,
To engross up glorious deeds on my behalf;
And I will call him to so strict account,
That he shall render every glory up,
Yea, even the slightest worship of his time,

Or I will tear the reckoning from his heart.
This, in the name of God, I promise here."
—Shakespeare, King Henry IV, pt. i, 3, 2.

(7) *Restatement for Undemonstrable Proposition.* There are some assertions for which Belief is sought that are outside the pale of concrete demonstration. These, as a rule, are best supported by Restatement. Thus, belief in immortality is more likely to be secured by iteration of the statement itself than by attempts at similes, analogies or the offering of details:

"The dead and the living are not names of two classes which exclude each other. Much rather, there are none who are dead. The dead are the living who have died. Whilst they were dying they lived, and after they were dead they lived more fully. All live unto God. God is not the God of the dead, but of the living. Oh, how solemnly sometimes that thought comes up before us, that all those past generations which have stormed across this earth of ours, and then have fallen into still forgetfulness, live yet. Somewhere, at this very instant, they now verily are. We say they were—they have been. There are no have beens. Life is life forever. To be is eternal being. Every man that has died is at this instant in the full possession of all his faculties, in the intensest exercise of all his capacities, standing somewhere in God's great universe ringed with the sense of God's presence, and feeling in every fibre of his being that life which comes after death is not less real, but more real—not less great, but more great—not less full and intense, but more full and intense than the mingled life which, lived here on earth, was a

center of life surrounded with a crust and circumference of mortality. The dead are the living. They lived whilst they died, and after they die they live on forever."

—Alexander MacLaren.

Here there is a persistent iteration of the assertion itself, which, as it proceeds, more and more appeals to our spiritual sensations. Had the concrete been used—details, let us say, of the clothes we would wear, the things we would eat, the effect would have been one of repulsion. The essential thing here was a concentration upon the thought in its synthetic form.

(8) *Restatement Governed by Reference to Experience.* In using Restatement there must always be kept in view the Principle of Reference to Experience and the General Ends. In all instances that Restatement of an assertion will be best which is the nearest equivalent in the listener's experience to the unseen, unfelt or unaccepted thing, according as the General End is Clearness, Impressiveness or Belief.

CHAPTER X.

RESTATEMENT (Continued).

(1) *Action and Restatement. To secure Action* the speaker should use Restatement when, in a given time, a sustained contemplation of the proposition as a whole most makes the end sought desirable, most works upon the Impelling Motives. Rienzi, in his talk to the Romans (Mitford), knowing that his listeners are aware of their thraldom, seeks action by a vivid repetition of the fact:

> "Friends!
> I come not here to talk. Ye know too well
> The story of our thraldom. We are slaves!
> The bright sun rises to his course, and lights
> A race of slaves! He sets, and his last beam
> Falls on a slave! Not such as swept along
> By the full tide of power, the conqueror leads
> To crimson glory and undying fame,
> But base, ignoble slaves! slaves to a horde
> Of petty tyrants, feudal despots:"

Every repetition of "slaves" appeals to the Impelling Motive of Sentiments, and increases their indignation and their willingness to fight.

Whenever concentration upon the original assertion most increases the power of the Impelling Motives, Restatement should be used to attain Action.

(2) *Entertainment and Restatement.* Restatement may properly be used for Entertainment when the greatest pleasure will result from the listener dwelling on the original statement. This will usually be the case when iteration keeps most in play one or more of the Factors of Interestingness. Thus, Mark Twain, in a talk on "Woman":

"I do not know where her hair (the hair of the woman of fashion) comes from. I could never find out. That is, her other hair, her public hair, her Sunday hair. I do not mean the hair she goes to bed with. Why, you ought to know the hair I mean. It is that thing which she calls a switch and which resembles a switch as much as it resembles a brick bat or a shot gun, or any other thing you correct people with. It's that thing which she twists and then coils round and round her head, bee hive fashion, and then tucks the end in under the hive, and harpoons it with a hair pin."

Here the more the iteration the greater the humor. The Factors used are the Unusual and the Uncertain.

In a milder way Sir Edwin Arnold affords pleasure to his audience by restating the fact that he "was never a fanatic in the matter of copyright":

"I have always had a tenderness for those buccaneers of the ocean of books who, in nefarious bottoms, carried my poetical goods far and wide, without any charge for freight. Laurels, in my opinion, for they can be won, are meant to be worn with thankfulness and modesty, not to

be eaten like salad or boiled like cabbage for the pot. And when some of my comrades have said impatiently about their more thoughtful works, that writers must live, I have, perhaps, vexed them by replying that an author who aspires to fame and an independent gratitude bestowed for the true creative service to mankind should be content with those lofty and inestimable rewards, and not demand bread and butter also from the high muses, as if they were German waitresses in a coffee-house."

The pleasure here arises from Restatement through the Unusual.

The amusement in the following is due to Falstaff's iteration:

"I never see thy face but I think upon hell-fire, and Dives that lived in purple; for there he is in his robes, burning, burning. If thou wert any way given to virtue, I would swear by thy face; my oath should be, 'By this fire, that's God's angel:' but thou art altogether given over; and wert indeed, but for the light in thy face, the son of utter darkness. When thou rannest up Gadshill in the night to catch my horse, if I did not think thou hadst been an ignis fatuus or a ball of wildfire, there's no purchase in money. O, thou art a perpetual triumph, an everlasting bonfire-light."

—Shakespeare, Henry IV, Pt. 1, iii, 3.

Whenever the pleasure of an audience can most be enhanced by keeping the parent statement steadily before their eyes, that is, when the assertion itself offers the greatest opportunity for the effective use of the Factors

of Interestingness, the speaker should use Restatement for Entertainment.

(3) *Concurrent and Recurrent Restatement.* Restatement may be either Concurrent or Recurrent. It is Concurrent when the Restatements immediately follow the assertion. This is the kind we have thus far discussed. Restatement is Recurrent when all or part of the reassertion comes after interjacent matter. This latter is exemplified by Demosthenes in his speech "On the Crown."

"But Aeschines declined the straightforward and just course, avoided all proofs of guilt at the time, and after this long interval gets up, to play his part withal, a heap of accusation, ribaldry and scandal."

And Restating it a little later:

"It was the duty of a good citizen, if he had any better plan, to disclose it at the time, not to find fault now. . . . Now, as I said before, the time for a man who regardeth the commonwealth, and for honest counsel, was then."

Again Restating:

"What is the use of telling us now what we should have done? Why, being in the city and present, did you not make your proposals then, if indeed they were practicable, at a crisis when we had to accept not what we liked, but what the circumstances allowed?"

And finally:

"What advantage has your eloquence been to your country? Now do you speak to us about the past? As if a physician should visit his patients and not order or prescribe anything to cure the disease, but on the death of

anyone, when the last ceremonies were performing, should follow him to the grave and expound how, if the poor fellow had done this and that he never would have died! Idiot! Do you speak now?"

By this method Demosthenes kept his point vividly before the judges throughout his entire speech.

(4) *Restatement as a Conclusion.* Restatement is valuable as a Conclusion. In a lengthly argument it enables the speaker to rapidly review his several contentions and drive them home as a whole.

(5) *Restatement and the Paragraph.* Restatement is also valuable as a factor in the Paragraph. Frequently the last sentence of the Paragraph should be a Restatement of the sentence containing the dominant idea. Thus Herbert Spencer (Education, Chap. I), makes the statement, "That next after direct self-preservation comes indirect self-preservation, which consists in acquiring the means of living, none will question," and concludes the paragraph, "it follows that knowledge needful for self-maintenance has stronger claims than knowledge needful for family welfare—is second in value to none save knowledge needful for immediate self-preservation." Similarly we find Christ saying, "Take no thought for your life what we shall eat or what ye shall drink, nor yet of your body what ye shall put on," and after offering the reasons for his command, concludes with the Restatement, "Therefore, take no thought saying 'what shall we eat? or what shall we drink? or wherewithal shall we be clothed?'"

(6) *Restatement as Pure Repetition.* While Restatement is usually in a different phraseology from the assertion it supports it may sometimes be most effective as a

literal repetition. In such cases the speaker desires concentration on the very form of the assertion. Thus, Mark Antony, in his speech to the mob, in Julius Cæsar, uses the phrase "Brutus says he was ambitious" three times, and "Brutus is an honorable man" four times.

(7) *Skill in Restatement Demands Judgment and Practice.* Skill in the use of Restatement demands judgment and practice. The speaker must know when iteration is needed and the kind most effective. A correct understanding of the distinctive office of Restatement will come from a careful study of the preceding paragraphs specifically treating of its place and power. There it has been shown that its function is to focus the attention upon the original assertion as a whole, and its use, therefore, is wise, whenever such concentration most helps to attain the desired End. This must be determined by a careful estimate of the average intelligence and knowledge of the listener. This estimate must be based, necessarily, on observation and experience. What is commonly read, the subject matter and phrasing of newspapers and magazines and popular books, the topics ordinarily discussed, the phraseology one hears in business and social intercourse—these permit of a generalization that will serve as a working standard by which to test intelligibility.

(8) *Restatement and Reference to Experience.* Skill in Restatement demands the fullest application of the Principle of Reference to Experience, for as the only justification for Restatement is its power to aid the speaker in the attainment of his End, and as it has been shown that the speaker's End is most likely to be attained through Reference to Experience, it follows that that Restatement

is most effective which brings the original assertion most within the listener's experience.

(9) *Practice.* Practice is indispensable to efficiency in Restatement. The speaker should select assertions that might demand repetition and restate them in the degree he deems necessary. To this end he should imagine a specific audience or listener. This will enable him to fix a definite average of intelligence.

(10) *Restatement Increases Vocabulary.* Faithful practice of Restatement increases in marked degree one's working vocabulary. Words that have been stored away in the recesses of the memory are brought into active use; others that have a vague significance are now carefully examined and used with powerful aptness, and in this way is attained an excellent command of language.

(11) *Evil of Indiscriminate Use.* It is hardly necessary to warn against an indiscriminate use of Restatement. Nothing is more annoying than the iteration of an idea already adequately clear and vivid. The trained judgment must be the arbiter as to when and when not to Restate, and in what degree.

CHAPTER XI.

GENERAL ILLUSTRATION.

(1) General Illustration is that form of support that presents to the listener a detail or details of the idea expressed in the original assertion. It shows a part or parts, a group or groups, included in the statement itself. It does not, however, individualize. In his lecture, "Farewell Thoughts on America," F. W. Farrar asserts that there are "perils" in American civilization, and supports it thus:

"It would be false and idle to imply that you have no perils—that there are no rocks, no whirlpools which lie in front of your steam-driven Ship of State. It is hardly for me, it is not for any stranger to dwell on these. A stranger does not know, he cannot know much, if anything, about the spoils system; about bosses and bossism; about the danger of a secularized education; about the subtle oppression of popular opinion; about frauds, and rings and municipal corruption; about the amazing ferocity, the untruthfulness and reckless personality and intrusiveness of the baser portion of your press. He reads, indeed, in your leading journals, of evils 'calculated to humiliate and discourage those who have both pride and faith in republican institutions'; of political

scandals and commercial dishonors; of demagogism in public life; of reckless financial speculations; of a lessening sense of the sacredness of marriage; of defalcations, malfeasance, sinister legislation, bought and paid for by those whom it benefits; of a false ideal of life which puts material interest above the spiritual, and makes riches the supreme object of human endeavor and an absorbing passion for paltry emulations."

This is General Illustration. The term "perils" is resolved into some of its parts in a general way, avoiding individuality; "bosses," but no particular boss; "demagogues," but no particular demagogue; "political scandals," but no particular political scandal.

(2) *The Office of General Illustration.* The effect of General Illustration on the listener is to focus his mind upon what the original assertion includes. It indicates more or less completely its sweep, reach or content. The distinctive office, then, of General Illustration is to show or emphasize the assertion's scope.

(3) *Clearness and General Illustration.* This being so, the speaker will use General Illustration to attain Clearness when the obscurity is due to a failure to perceive one or more details; that is, when the necessary Clearness demands the perception of parts or characteristics which are not likely to be recalled by the listener instantly, or with which he is unfamiliar. Thus, a clear understanding of the phrase "intellectual culture" implies a knowledge of its details. The speaker may feel that these will not be instantly perceived and, therefore, justifiably uses General Illustration:

"This force (intellectual culture) is manifested in the concentration of the attention, in accurate, penetrating observation, in reducing complex subjects to their elements, in diving beneath the effect to the cause, in detecting the more subtle differences and resemblances of things, in reading the future in the present, and especially in rising from particular facts to general laws or universal truths."—W. E. Channing.

Here the recital of details makes unmistakably clear what the speaker means. General Illustration, therefore, should be used for Clearness whenever intelligibility depends upon the perception of details not likely to be seen—when the obscurity lies in the inability to see the assertion's scope.

(4) *Impressiveness and General Illustration.* Impressiveness has need of General Illustration when the necessary emotional association can be attained most quickly by reference to details. Thus, to secure Impressiveness for the assertion that "there were horrors in the American Civil War," it is necessary that the listener shall instantly revive such a series of emotional details of the war as will adequately produce the desired feeling, and, if he cannot at once do this the speaker must do it for him, and he may continue:

"You can never forget, while life lasts, the days when, as the eye glanced over the daily papers, the two words 'mortally wounded' struck an unutterable chill into so many hearts of mothers and wives; when men, sacrificing all, locked the shops and chalked up 'We have enlisted for the war'; when the red stains on the woodland leaves were not only from the maple's conflagration; when your land,

even amid her anguish, rejoiced that she had sons with hearts like these. In those days God ordained for you famine and fire and sword and lamentation. The blood of the gallant and good flowed like a river, and the dear ones at home hungered for news; and dread memories were left for years, and the hearts of women slowly broke. It was not only gray-haired fathers who sank under the bayonet thrust, and men who came home crippled for the rest of life, but the shots which pierced the breasts of young men drenched in blood a picture and a lock of woman's hair; and in the delirious fever of their wounds, bright eyed, gallant boys talked of their mothers, and babbled of the green fields at home."—F. W. Farrar.

Here the imagination of the listener has been assisted by the recital of certain characteristics of the war that come into the listener's emotional experience, and thus result in a vivid conception.

The assertion that "Shakespeare lived all lives," standing alone, arouses little emotion in the average listener. The difficulty lies in his inability to call up, on the instant, ideas or details or pictures that produce in him the extent of feeling desired. And as General Illustration, in this instance, permits of a more rapid cumulation of emotional units than do the other Forms of Support it is the preferable Form to use:

"Shakespeare lived the life of savage men. He trod the forest's silent depths, and in the desperate game of life or death he matched his thought against the instinct of the beast. He knew all crimes and all regrets, all virtues and their rich rewards. He was victim and victor, pursuer and pursued, outcast and king. He heard the applause

and curses of the world, and on his heart had fallen all the nights and noons of failure and success.

"He knew the outspoken thoughts, the dumb desires, the wants and ways of beasts. He felt the crouching tiger's thrill, the terror of the ambushed prey, and, with the eagles, he had shared the ecstasy of flight and poise and swoop, and he had lain with sluggish serpents on the barren rocks, uncoiling slowly in the heat of noon. He sat beneath the bo-tree's contemplative shade, wrapped in Buddha's mighty thought, and dreamed all dreams that light, the alchemist, had wrought from dust and dew and stored within the slumberous poppy's subtle blood. He knelt with awe and dread at every shrine. He offered every sacrifice, and every prayer; felt the consolation and the shuddering fear, mocked and worshipped all the gods; enjoyed all heavens and felt the pangs of every hell. He lived all lives, and through his blood and brain there crept the shadow and the chill of every death; and his soul, like Mazeppa, was lashed to the wild horse of every fear and love and hate.

"Shakespeare was an intellectual ocean, whose waves touched all the shores of thought; within which were all the tides and waves of destiny and will; over which swept all the storms of fate, ambition and revenge; upon which fell the gloom and darkness of despair and death, and all the sunlight of content and love, and within which was the inverted sky, lit with the eternal stars—an intellectual ocean—towards which all rivers ran, and from which now the isles and continents of thought receive their dew and rain."—Robert G. Ingersoll.

The thought that human associations are richer and sweeter than mythological is happily amplified by this Form of Support:

"Let the fountain tell me of the flocks that have drunk at it; of the village girl that has gathered spring flowers on its margin; the traveler that has slaked his thirst there in the hot noon, and blessed its waters; the schoolboy that has pulled the nuts from the hazels that hang over it as it leaps and sparkles in the cool basin; let it speak of youth and health and purity and gladness, and I care not for the naiad that pours it out."—William Cullen Bryant.

Here, to attain the same degree of emotional association by the use of Specific Instance, Restatement or Testimony, would require longer time and more labor.

(5) *General Illustration and Futurity.* Sometimes General Illustration is the best method of making Impressive assertions in respect to the future. Speaking for the Pilgrim Fathers, Webster, by this form of support, forecasts American triumphs:

"If God prosper us, might have been the more appropriate language of our forefathers when they landed upon this rock,—'If God prosper us, we shall here begin a work that shall last for ages; we shall plant here a new society in the principles of the fullest liberty and the purest religion; we shall subdue this wilderness which is before us; we shall fill the region of the great continent, almost from pole to pole, with civilization and Christianity; the temples of the true God shall rise where now ascends the smoke of idolatrous sacrifices; fields and gardens, the flowers of summer, and the waving and golden harvest

of Autumn shall spread over a thousand hills and stretch along a thousand valleys never yet, since the creation, reclaimed to the use of civilized man. We shall whiten this coast with the canvas of a prosperous commerce; we shall stud the long and winding shore with a hundred cities; that which we sow in weakness shall be raised in strength.' "—Daniel Webster.

For Webster to have been specifically concrete, to have said, "We shall build a great city called New York, with Trinity Church," etc., would have restricted the listener's imagination, and, as prophesying the uncertain, would have made the utterance unnatural, also the emotional association would be lacking.

(6) *General Illustration and Permanent Popularity.* As a rule, General Illustration is the preferable form of support where the speaker wishes for his utterance permanent popularity. It avoids dates, names and places that, in time, may lose their significance or emotional power. To use specific reference in place of general, in the following, would likely destroy its intellegibility in a few years:

"Smite this ideal element (credit) that impenetrates the land, and you would paralyze the prosperity of the country. It is the same as if you arrest the pitch of waterfalls, and smother the breezes that ruffle the deep, and wilt the fierce energy of steam, and unstring the laborer's arm, and quench the furnace fires, and stop the hum of wheels, and forbid emigrants to seek the west, and cities to rise amid the silence of the woods. Shake credit, and there is an earthquake of society."—J. T. Fields.

(7) The most valuable of the Four Forms for Impressiveness is General Illustration. As a rule, in a given space of time General Illustration can arouse more emotion than can the other forms. This arises from the fact that there is a tendency to crowd the emotions of several specific experiences into some general term. Thus at the mention of the word "mother" there opens to the consciousness a hundred channels of emotional experience, and a cumulation of such terms with their myriad concentrated associations must necessarily attain a great emotional effect.

(8) *Belief and General Illustration.* Belief calls for General Illustration when doubt can be removed most quickly by details, that is, when a detail or details of the original assertion will come sufficiently within the listener's experience to be accepted by him as proof of the whole. Thus to secure Belief for the assertion that "they that die for a good cause are redeemed from death," it is only necessary to recite some of the general features included in "redeemed from death" to secure approval, as:

"There is in every village, and in every neighborhood, a glowing pride in its martyred heroes; tablets preserve their names; pious love shall renew the inscriptions as time and the unfeeling elements efface them. And the national festivals shall give multitudes of precious names to the orator's lips. Children shall grow up under more sacred inspirations, whose elder brothers, dying nobly for their country, left a name that honored and inspired all who bore it. . . . Are they dead that yet speak louder than we can speak, and a more universal language? Are they dead that yet act? Are they dead that yet more

upon society and inspire the people with nobler motives and more heroic patriotism?"—Henry Ward Beecher.

In this instance the details at once recall concrete instances in the experience of the listener.

Similarly Belief is won for the assertion that "corporations have enabled man to achieve industrial wonders" by a partial presentation of particulars:

"There is hardly an invention, a discovery, an advance in any industrial line, that has not been brought to triumph by corporations. Corporations have given us our banks, our factories, our railroads, our colleges and universities. They have made the impossible possible. They have tunneled through the mightiest natural barriers and sent the iron horse snorting through the mountain's bowels. Corporations have entered the blighting, trackless deserts of the west, and by irrigation turned them into fruitful orange groves. Corporations have been the mightiest democrats, the mightiest levelers, the world has yet produced. They have brought within the reach of all comforts and delicacies that one time graced only the homes of the rich."—H. L. Winslow.

Here the general references are sufficiently familiar to cause the listener to accept them as adequate proof of the original assertion.

The assertion "For all the higher arts of construction some acquaintance with mathematics is indispensable" demands only a partial perception of its scope to win approval:

"The village carpenter who, lacking rational instruction, lays out his work by empirical rules, learnt in his apprenticeship, equally with the builder of a Britannia bridge,

makes hourly reference to the laws of quantitative relations. The surveyor, on whose survey the land is purchased; the architect, in designing a mansion to be built on it; the masons, in cutting the stones; and the various artisans who put up the fittings, are all guided by geometrical truths."—Herbert Spencer.

General Illustration, then, is the proper form of support with which to secure Belief when the presentation of details most quickly secures acceptance. This will be when doubt is due to the inability of the listener to instantly see the scope of the assertion—to call up that part or those parts of it the perception of which will be accepted by the listener as a verification of the whole assertion.

CHAPTER XII.

GENERAL ILLUSTRATION (continued).

(1) *General Illustration and Action.* General Illustration should be used for action when failure to do the thing desired is due to the listener's inability to feel the impelling power in the details or content of the assertion. This situation is most frequently found when the listener believes in the justice, wisdom or advisability of the proposed course, but fails to carry his belief into action. Frequently we find desire at war with judgment, as when one admits honesty is the right course, yet acts dishonestly. He has no doubt, but he does not do. Thus, in Henry the Fifth, the citizens of Harfleur believe harm will befall them if they do not capitulate, but their civic pride prevents them from seeing the consequences with *vividness powerful enough to make them act.* Hence the justifiable use of General Illustration:

"If I begin the battery once again,
I will not leave the half achieved Harfleur
Till in her ashes she lie buried.
The gates of mercy shall be all shut up,
And the flesh'd soldier, rough and hard of heart,
In liberty of bloody hand shall range

With conscience wide as hell, mowing like grass
Your fresh-fair virgins and your flowering infants.
. . . Therefore, you men of Harfleur,
Take pity of your town and of your people,
Whiles yet my soldiers are in my command;
If not, why, in a moment look to see
The blind and bloody soldier with foul hand
Defile the locks of your shrill-shrieking daughters;
Your fathers taken by the silver beards,
And their most reverend heads dashed to the walls,
Your naked infants spitted upon pikes.
Whiles the mad mothers with their howls confused
Do break the clouds, as did the wives of Jewry
At Herod's bloody-hunting slaughtermen.
What say you? will you yield, and this avoid,
Or, guilty in defence, be thus destroy'd?"

—Shakespeare, King Henry V, 3.3.

It is not surprising that this vivid picture, appealing as it does to the Motives of Self-Preservation, Property and Affections, moves the citizens to open their gates.

(2) When an argument has produced Belief or has gone as far towards that end as is practicable, it is often effective to use General Illustration for the final appeal to the Motives, and thus bring the whole situation in a vivid cumulative review:

"My Lords, I have submitted to you, with the freedom and truth which I think my duty, my sentiments on your present awful situation. I have laid before you the ruin of your power, the disgrace of your reputation, the pollution of your discipline, the contamination of your morals, the complication of calamities, foreign and domestic, that

overwhelm your sinking country. Your dearest interests, your own liberties, the Constitution itself, totters to the foundation. All this disgraceful danger, this multitude of misery, is the monstrous offspring of this unnatural war."—Chatham.

The Motives used here are Self-Preservation, Property and Reputation.

Another example is Webster's peroration in his Reply to Hayne:

"While the Union lasts, we have high, exciting, gratifying prospects spread out before us, for us and for our children. Beyond that I seek not to penetrate the veil. God grant that on my vision never may be opened what lies behind! When my eyes shall be turned to behold for the last time the sun in Heaven, may I not see him shining on the broken and dishonored fragments of a once glorious union; on states dissevered, discordant, belligerent; on a land rent with civil feuds, or drenched it may be in fraternal blood! Let their last feeble and lingering glance rather behold the gorgeous ensign of the Republic now known and honored throughout the earth, still full high advanced, its arms and trophies streaming in their original lustre, not a stripe erased or polluted, nor a single star obscured, bearing for its motto no such miserable interrogatory as 'what is all this worth?' nor those other words of delusion and folly, 'liberty first and Union afterwards,' but everywhere, spread all over in characters of living light, shining on all its ample folds, as they float over the sea and over the land in every wind under the whole heavens, that other sentiment of every true American heart

—Liberty and Union, now and forever, one and inseparable."—Daniel Webster.

When the breaking up of an assertion into some of its particulars most works upon the Impelling Motives, the speaker should use General Illustration for Action.

(3) *Entertainment and General Illustration.* Entertainment has use for General Illustration when pleasurable interest is most heightened by the use of details, when the presentation of parts most makes the original idea Vital, Unusual, Animate, Concrete, Antagonistic, Uncertain or Similar.

The assertion, "a pair of scissors have seen varied service," alone, has little pleasurable interest. The amusement lies in a perception of its *humorous scope:*

"A pair of scissors that were sharpened when they were made and have since then cut acres of calico, and miles and miles of paper, and great stretches of cloth, and snarls and coils of string, and furlongs of lampwick, and have snuffed candles, and dug corks out of the family ink-bottle, and punched holes in skate straps, and trimmed the family nails, and have ever done their level best, at the annual struggle, to cut stovepipe length in two, and have successfully opened oyster and fruit cans, and pried up carpet tacks."—R. J. Burdette.

When pleasurable interestingness is dependent upon the perception, in whole or in part, of the scope of the assertion, General Illustration should be used for Entertainment.

(4) *General Illustration Demands Knowledge of Details.* As the business of General Illustration is the breaking up of ideas, skill in its use demands a thorough knowl-

edge of the component parts of things. The speaker who would successfully use it must see things not only synthetically but analytically. On the instant there must come before the mind, and be ready at the tip of the tongue, all the parts, sections, departments, classes, features, characteristics, that the particular need demands. The term colors must at once call up violet, scarlet, crimson, lilac, green, blue, purple, etc. "Gems" must spread before the mental eye emeralds, sapphires, diamonds, rubies, pearls; "war" must instantly resolve itself into guns, drums, wounds and a hundred other details. Every idea of the speaker inclusive in its scope should be known so clearly and intimately that all of its parts are ready for instant use.

(5) *Readiness Aided by Association of Ideas.* This readiness is helped by the use of the law of association of ideas. The details of an idea will be more quickly fixed in the mind and will more readily present themselves by acquiring them (a) in the order of their nearness in time and place; (b) in the order of their importance, (c) or in respect to cause and effect. Thus—nearness in time—ancient, medieval, modern; past, present, future; order of importance — spiritual, moral, intellectual, physical; cause and effect—storm, flood, damage. Choose the association that comes easiest.

(6) *Practice.* Constant practice is another requisite to efficiency in the use of General Illustration. One or more inclusive assertions should be worked out every day. Every opportune occasion should be used, as in discussions in the home and social circles. "He is a great lawyer." Work out the attributes of "great lawyer"; "he is a great

business man"—analyze "business man," and so on with the various terms and phrases that include details, attributes, parts. This process will open up the whole field of knowledge, develop accuracy of conception, increase the analytical, imaginative and reasoning powers, and ensure a splendid extemporaneous skill.

(7) *Realize the Need of General Illustration.* A further aid to efficiency in General Illustration is a vivid perception of its need. By experiment prove how an assertion is made effective by a happy presentation of some of its parts. Read the master speakers and writers, and note how many of their most effective passages have been General Illustrations. Realize that progress is retarded more by inaccurate and incomplete conceptions of things than by all other causes combined; that failure to see clearly what is included and what excluded in an assertion is the source of the greater number of misunderstandings, differences and dissensions in the realms of literature, economics and politics.

(8) *Reference to Experience Governs General Illustration* To be most effective General Illustration must be governed by the Principle of Reference to Experience. The more the details come vividly into the life of the listener, the more likely will the speaker's purpose be achieved. The following illustration shows an excellent appreciation of this rule:

"How perfectly replete is God's mind with all the laws and types of beauty. . . . The stately grace and majesty of the earth—its woods and plains, its streams and seas, the sunshine flashing over all, the sunsets gorgeous in their pomp of pillared amethyst, opal, gold. He pours

the beauty of the moonlight, even upon a resting world, weird and fantastic, yet lovely as a dream. He spreads the infinite canopy of the night, and touches it everywhere with dots of splendor. He makes each season a moving panorama of sights and sounds, of brilliant gleams or fragrant odors, full, constantly, of beauty to him who studies it."—Richard Storrs.

Here every reference comes intimately into our pleasurable life and wins approval for the original assertion.

CHAPTER XIII.

SPECIFIC INSTANCE.

(1) Specific Instance presents the actual. Its concern is with dates, times, places, names, incidents. It differs from General Illustration in that it is individual, absolute, precise. General Illustration, we have seen, supports the statement "Greece had great men" by saying "She had orators, philosophers, poets." Specific Instance supports the same statement by saying "Greece had Demosthenes, Æschines, Plato, Aristotle, Sophocles, Homer." The detail in the one case is general, in the other specific.

(2) *Office of Specific Instance.* The effect of Specific Instance upon the listener is that of *actuality.* He sees before him something real, something existing in fact, something individualized, which he can examine, verify. It appeals to him as the essence of frankness—a willingness to take the listener to the very source of the assertion, and see for himself its reality. Specific Instance, therefore, should be used as support whenever the assertion demands actuality, whenever to see, to feel, to do, to enjoy, in any degree depends on the perception of a specific thing or things.

(3) *Clearness and Specific Instance.* Clearness demands Specific Instance when the obscurity can be removed most

quickly by the perception of some concrete thing or things implied in the assertion. Thus the obscurity in the assertion that "a metaphor is a comparison implied in the language used" will most likely be due not to ignorance of the meaning of the terms "comparison," "implied," but to inability to make the terms bring before the mind the concrete thing. Therefore, the proper form of support is Specific Instance—"A metaphor is a comparison implied in the language used, as: 'he bridles his anger'; 'he was a lion in combat.'"

In the statement "there are occasions in life in which a great mind lives years of rapt enjoyment in a moment," the lack of clearness will probably lie in the listener's inability to individualize the thought, and warrants support by Specific Instance:

"I can fancy the emotions of Galileo when, first raising the newly constructed telescope to the heavens, he saw fulfilled the great prophecy of Copernicus, and beheld the planet Venus, crescent like the moon. It was such another moment as that when the immortal printers of Metz and Strasbourg received the first copy of the Bible into their hands—the work of their divine art; like that, when Columbus, through the gray dawn of the 12th of October, 1492, beheld the shores of San Salvador; like that when the law of gravitation first revealed itself to the intellect of Newton; like that when Franklin saw, by the stiffening fibres of the hempen cord of his kite, that he held the lightning within his grasp; like that when Leverriere received back from Berlin the tidings that the predicted planet was found."—Edward Everett.

Clearness has use for Specific Instance, then, when difficulty of comprehension is due to inability to see the concrete thing or things implied in the assertion.

(4) *Impressiveness and Specific Instance.* Impressiveness finds use for Specific Instance when in a given time reference to actuality brings the assertion more vividly into the listener's emotional experience than does reference to other forms of support. This will be when the assertion implies the concrete and when around this concrete there has grown up a deep emotional association.

An excellent example of this is the assertion that "Patriotism has its altars in every clime, its worship and festivals":

"On the heathered hills of Scotland the sword of Wallace is yet a bright tradition. The genius of France, in the brilliant literature of the day, pays its homage to the piety and heroism of the Young Maid of Orleans. In her new senate hall, England bids her sculptor place among the effigies of her greatest sons the images of Hampden and of Russell. In the gay and graceful capital of Belgium the daring hand of Geefs has reared a monument full of glorious meaning to the three hundred martyrs of the Revolution. By the soft, blue waters of Lake Lucerne stands the Chapel of William Tell. On the anniversary of his revolt and victory, across these waters, as they glitter in the July sun, skim the light boats of the allied Cantons; from the prows hang the banners of the Republic, and, as they near the sacred spot, the daughters of Lucerne chant the hymns of their old poetic land. Then bursts forth the glad Te Deum, and Heaven again hears the voice of that wild chivalry of the mountains which, five

centuries since, pierced the white eagle of Vienna and flung it bleeding on the rocks of Uri."—J. F. Meagher.

Here the concrete possesses deep emotional power, the references arousing some of our most vivid feelings.

The statement that the Revolutionary War rapidly found its way through the American Colonies, is made Impressive by the following:

"It spread over the bays that received the Saco and Penobscot; its loud reveille broke the rest of the trappers of New Hampshire, and, ringing like bugle notes from peak to peak, overleapt the Green Mountains, swept onward to Montreal, and descended the ocean river till the responses were echoed from the cliffs at Quebec. The hills along the Hudson told to one another the tale. As the summons hurried to the South, it was one day at New York, one more at Philadelphia, the next it lighted a watch fire at Baltimore, then it waked an answer at Annapolis. . . . 'For God's sake, forward it by night and day,' wrote Cornelius Harnett, by the express which sped for Brunswick. Patriots of South Carolina caught up its tones at the border and dispatched it to Charleston, and, through pines and palmettos and moss-clad live oaks, farther to the South, till it resounded among the New England settlements beyond the Savannah. . . . With one heart the continent cried 'Liberty or death.' "—George Bancroft.

When, in the speaker's judgment, the lack of Impressiveness is due to failure to perceive the actual, when reference to the concrete will most quickly stir the desired emotion, he should use Specific Instance.

(5) *Belief and Specific Instance.* The speaker can properly use Specific Instance to secure Belief when the doubt is due to failure to distinctly see one or more of the precise facts included in the assertion. As Belief is most difficult to attain, the speaker must realize vividly that its fundamental is actual experience, that seeing is believing. As a rule, the listener, through his imagination, must be brought face to face with a sample, as it were, of the thing or things embraced in the assertion. Before the listener will believe the assertion that "history is replete with predictions which were once the hue of destiny, but which failed of fulfillment because those who uttered them saw too small an arc of the circle of events" he will insist on bringing before his mind actual instances, and if he cannot at once recall these, he will still doubt. To avoid this, therefore, the speaker aids his recollection by at once following up his assertion with adequate instances:

"When Pharaoh pursued the fleeing Israelites to the edge of the Red Sea he was confident that their bondage would be renewed and that they would again make bricks without straw, but destiny was not revealed until Moses and his followers reached the further shore dry shod and the waves rolled over the horses and chariots of the Egyptians. When Belshazzar, on the last night of his reign, led his thousand lords into the Babylonian banquet hall and sat down to a table glittering with vessels of silver and gold, he felt sure of his kingdom for many years to come, but destiny was not revealed until the hand wrote upon the wall those awe-inspiring words, 'Mene, Mene, Tekel Upharsin.' When Abderrahman swept northward with his conquering hosts his imagination saw the crescent

triumphant throughout the world, but destiny was not revealed until Charles Martel raised the cross above the battlefield of Tours and saved Europe from the sword of Mohammedanism. When Napoleon emerged victorious from Marengo, from Ulm and from Austerlitz, he thought himself the child of destiny, but destiny was not revealed until Blucher's forces had joined the army of Wellington and the vanquished Corsican began his melancholy march toward St. Helena. When the redcoats of George the Third routed the New Englanders at Lexington and Bunker Hill there arose before the British sovereign visions of colonies taxed without representation and drained of their wealth by foreign-made laws, but destiny was not revealed until the surrender of Cornwallis completed the work at Independence Hall and ushered into existence a government deriving its just powers from the consent of the governed."—William Jennings Bryan.

Here the listener has brought before him the actualities he desired.

Again, doubt of the statement that England has done much for political liberty will be due to failure to recall the concrete and is therefore properly amplified by a recital of actual instances.

"Not in vain had her (England's) brave barons extorted Magna Charta from King John. Not in vain had her Simon De Montford summoned the knights and burgesses, and laid the foundations of a Parliament and a House of Commons. Not in vain had her noble Sir John Eliot died, as a martyr of free speech, in the Tower. Not in vain had her heroic Hampden resisted ship money and died on the battlefield. Not in vain, for us, certainly, the great

examples and the great warnings of Cromwell and the Commonwealth or those sadder ones of Sidney and Russell, or that later and more glorious one still of William of Orange."—R. C. Winthrop.

Whenever the speaker feels that Belief is dependent upon actuality, that the failure to give credence is due to the inability to see precise data, he should use Specific Instance.

CHAPTER XIV.

SPECIFIC INSTANCE (continued).

(1) *Action and Specific Instance.* Action has use for Specific Instance when definite reference to actualities will most quickly show that the action sought favorably affects the listener's interests. This will be when the actualities are the listener's most vivid experiences in respect to the thing desired.

In the following the action is made desirable through specific proof that the use of force favorably affects one of the listener's sentiments—love of liberty:

"Force compelled the signature of unwilling royalty to the great Magna Charter; force put life into the Declaration of Independence and made effective the Emancipation Proclamation; force waved the flag of revolution over Bunker Hill and marked the snows of Valley Forge with blood-stained feet; force held the broken line of Shiloh, climbed the flame-swept hill at Chattanooga, and stormed the clouds on Lookout Heights; force marched with Sherman to the sea, rode with Sheridan in the valley of the Shenandoah, and gave Grant victory at Appomattox; force saved the Union, kept the stars in the flag, and made "niggers" men. The time for God's force has come again."
—John M. Thurston.

Caution in diagnosis and prognosis is made indispensable to the physician by showing specifically that such course favorably affects his Self-Preservation, Reputation and Power:

"I saw Velpeau tie one of the carotid arteries for a supposed aneurism, which was only a little harmless tumor, and kill his patient. Mr. Dease, of Dublin, was more fortunate in a case which he boldly declared an abscess, while others thought it an aneurism. He thrust a lancet into it and proved himself in the right. Soon after, he made a similar diagnosis. He thrust in his lancet as before, and out gushed the patient's blood, and his life with it. The next morning Mr. Dease was found dead and floating in his own blood. He had divided the femoral artery. . . . Jabez Musgrove was shot with a bullet that went in at his ear and came out at his eye on the other side. A couple of bullets went through his body also. Jabez got well, however, and lived many years. Per contra, Colonel Rossiter, cracking a plum-stone with his teeth, broke a tooth and lost his life."—Oliver Wendell Holmes.

Whenever precise data most quickly comes into listener's experience as making the end sought desirable—most influences the Impelling Motives—the speaker should use Specific Instance for Action.

(2) *Entertainment and Specific Instance.* When Entertainment is the End, Specific Instance should be used when the pleasure is most heightened by reference to actuality, when the mention of things existing in fact makes the thought most pleasurably interesting. This will be when specific data most heightens one or more of the Seven Factors of Interestingness—when instances most make the assertion Vital, Unusual, Uncertain, Similar

Antagonistic, Animate or Concrete. Thus Joseph H. Choate, in an after-dinner speech at Harvard, adds to the humor of his assertion, "I am truly horrified on taking up one of these annual catalogues to see the tests that are applied to the modern mind," by quoting a Specific Instance:

"Explain the Paralogism of Rational Psychology, the Antinomies of Rational Cosmology (proving the thesis and antithesis of one of them, as an example); and the ontological, cosmological, and physio-theological proofs of the Ideal of Pure Reason or Idea of God, together with Kant's objections to each of these three modes of proof."

Here amusement is created through the Unusual.

(3) *Reference to Experience Governs Specific Instance.* In determining the relative value of Specific Instances, the governing principle is Reference to Experience. That Specific Instance is most valuable which brings the speaker's idea into the listener's life most vividly. "America has had great patriots" would be supported more effectively by the mention of Washington and Lincoln than of Gouverneur Morris and Nathan Hale. All were patriots, but Washington and Lincoln come more vividly into the average life.

(4) *Attaining Proficiency in Specific Instance.* To become proficient in Specific Instance, the speaker should first realize its power—that it is the greatest of all factors in securing Belief. It has won millions to religion, achieved success in law and politics, has been the most powerful weapon of the reformer, and an inestimable aid to the men of science. It has "made history and changed the course of empires." It was the victorious factor in

the speech of Demosthenes "On the Crown," and in modern times it was its splendid use by Charles Darwin in his "Origin of Species" that impressed upon the world the theory of evolution. Every day its use wins cases in court, makes sales in business and moulds society. In its last analysis, progress, social and industrial, is a matter of Specific Instance.

(5) *Acquisition of Specific Data.* Realizing its need, the speaker must focus his mind for useful specific data, data that he believes will help him to clarify, enforce, prove his ideas. Eyes and ears should ever be alert for facts. Happenings of the day—things done—things seen —should be tested with reference to their illustrative value. Books, magazines, newspapers, should be a fruitful source of specific material. The question to be asked is: "What point or points, what idea of mine, what truth does this fact or anecdote illustrate or go to prove?" This determined, the speaker should then find opportunities to tell the example in connection with the point it illustrates, and do so at least three different times. If opportunities do not present themselves, make them. This process will fix the illustration in mind permanently and usefully. If our reading brings the following item before us, we ask ourselves what it illustrates:

"Abraham Lincoln had learned at school only the three Rs, and those very incompletely; President Garfield worked with a boatman when only ten years old; President Jackson was a saddler, and never spelled correctly; President Benjamin Harrison started life as a farmer; and President Andrew Johnson, a former tailor, visited no school, and learned reading only from his wife. George

Peabody started work when only eleven years old; the late Sir Edward Harland was apprenticed at the age of fifteen years; Andrew Carnegie began his commercial career when twelve years old, as a factory hand; Josiah Wedgewood started work when only eleven years old; Arkwright, the father of our cotton industry, was never at school; Edison was engaged in selling papers when twelve years of age, and Sir Hiram Maxim was with a carriage builder when fourteen; 'Commodore' Cornelius Vanderbilt, the railway king, who left more than a hundred million dollars, started as a ferryman at a tender age; the founder of the wealth of the Astors was a butcher's boy; Baron Amsel Mayer von Rothschild, a peddler; Alfred Krupp, a smith; John Rockefeller, head of the Standard Oil Trust, a clerk."

This excerpt illustrates the statement (a) many able men have been self-taught, or (b) lack of college training does not necessarily debar success, or (c) self-made men are found in nearly all lines of endeavor. Always the speaker must be alert for illustrative matter, and must use the foregoing or some other equally effective method of making it practicable.

(6) *Habitually Use Specific Instance.* Power in Specific Instance is further increased by its habitual use. Whenever legitimate opportunity offers, in business or social life, one should support his assertions by Specific Instance. If remarking that a meat diet is not necessary to health, he will follow it up with instances from his experience and reading. He will tell (if aware of these facts) that over four hundred millions of people in India, China and Japan are strong and long-lived who never

taste flesh; that the Scotch Highlanders live almost entirely on vegetables, also the native Irish; that Pythagoras, Plato, Seneca and Shelley were vegetarians, as were Franklin, Byron, and as is Tolstoi. The speaker should never let pass a legitimate opportunity to use the Specific.

CHAPTER XV.

TESTIMONY.

(1) Testimony is personal attestation. It aims to stand as a duly commissioned proxy telling the audience what they themselves would know had they the time and opportunity for investigation. Its distinguishing characteristic is that it is the data or opinion of some one other than the speaker.

(2) *Effect and Office of Testimony.* The effect of Testimony upon the listener is corroboration. It brings before the audience another speaker, who says, "I come before you to reaffirm or make clear or more emphatic what the speaker says. He presents to you not only his view, but mine. There are two of us." The speaker, therefore, needs Testimony as support when the attainment of his End will be best secured by corroboration, that is, when he deems his own support inadequate or not as effective as that of others. Testimony will be stronger than his own support when the listener looks upon the person or work quoted as more authoritative than the speaker, as, for example, Christ in the eye of Christians, Karl Marx in the eye of Socialists, The Century Dictionary with American scholars, the Stateman's Year Book with legislators. Testimony, also, is desirable when it will come

more closely into the listener's experience than the speaker's own words.

An excellent example of the use of Testimony is the following:

"The Government of England expressly intended that the Boers should have independence in local affairs. Lord Derby, who conducted the negotiations for England, says, 'Your (the Boer) government will be left free to govern the country without interference.' Mr. W. H. Smith, British Leader in the House of Commons, stated, Feb. 25, 1890, 'It is a cardinal principle of the convention of 1884 that the internal government and legislation of the South African Republic shall not be interfered with.' And Mr. Balfour said, on Jan. 15, 1896, 'The Transvaal is a free and independent government as regards internal affairs.' Lord Salisbury says, Jan. 31, 1896, 'The Boers had absolute control over their own internal affairs.' And Mr. Chamberlain, May 8, 1896, says, 'We do not claim and never have claimed the right to interfere in the internal affairs of the Transvaal. The rights of our action under the convention are limited to the offering of friendly counsel, in the rejection of which, if it is not accepted, we must be quite willing to acquiesce.' "—Mabel B. Madden.

Here the selection of the Testimony shows excellent judgment. Every person quoted stood high as authority in the eyes of the public.

(3) *When Clearness Demands Testimony.* Testimony may be used for Clearness whenever we know of a quotation that will more quickly make our assertion intelligible than will our own support, or when adequate Clearness demands that our own support be supplemented. Thus,

Huxley, wishing to describe a fossilized sea-urchin found in chalk, quotes Sir Charles Lyell, the quotation, in Huxley's judgment, excelling anything possible of his own:

"Cases of this kind are admirably described by Sir Charles Lyell. . . . 'The upper valve is almost invariably wanting, though occasionally found in a perfect state of preservation in the white chalk at some distance. In this case we see clearly that the sea-urchin first lived from youth to age, then died and lost its spines, which were carried away. Then the young Crania adhered to the bared shell, grew and perished in its turn; after which the upper valve was separated from the lower, before the Echinus became enveloped in chalky mud.'"

(4) *Impressiveness and Testimony.* Impressiveness demands Testimony whenever we believe quotation will deepen the feeling of the listener in respect to assertion more effectively than our original material, or whenever original material is, of itself, insufficient. Thus the assertion that "riches are condemned by the Bible" is best supported by Testimony from the Book itself:

"Christ says 'Lay not up for yourselves treasures on earth' because the 'deceitfulness of riches chokes the word,' and, therefore, 'a rich man shall hardly enter into the kingdom of Heaven, it being easier for a camel to go through the eye of a needle than for a rich man to enter into the kingdom of God;' and 'Woe unto you that are rich, for ye have received your consolation,' and Mary says 'The rich he hath sent empty away,' and Christ further says 'Sell all thou hast and distribute to the poor,' and St. James, 'Go to, now, ye rich men, weep and howl,' for 'hath not God chosen the poor of this world?'"

(5) *Belief and Testimony.* Testimony is needed for Belief when it adds the necessary strength to the listener's own support or when it comes into the listener's experience with greater actuality than other forms of support. To do this the corroboration must be respected by the listener. Thus, the assertion that the "school teacher is not properly treated" is convincingly supported in this way:

I. "Nearly all classes, old and young, look down on school teachers as upon unfortunates who have adopted teaching because there is no other way of livelihood open to them."—John Gilmer Speed.

II. "The community does not tempt the highest type of mind toward this calling, because of the inadequacy of rewards and the uncertainty of advancement in the teaching profession."—Rich. Watson Gilder.

III. "We commit our educational machinery to the unfit and inexperienced. We need able men and women of mature ability, but we do not pay the price that attracts such service."—John Davidson.

IV. "We have been careful as the nation waxed in material prosperity to keep the pay of teachers down and to shove them into the social background more and more. How can men of the highest class be expected to devote their lives to a profession which yields little more than a pittance when one is thoroughly successful? The state is satisfied to pay the average instructor about as much as the city laborer or horse car conductor receives."—Robert Grant.

V. "From the average monthly salaries of men and women teachers given in the last report of the United

States Commissioner of Education, and from the average length of the school year, the average yearly salary of male teachers is estimated to be about $328.80 and of women teachers $274.60.

"Such are the separate testimonies of an essayist, an editor, a professor of economics, a judge and a statistician."—William McAndrews.

(6) *Action and Testimony.* Action has use for Testimony when quotation most heightens the desirability of the End sought, makes the strongest appeal to the Impelling Motives. The assertion "alcohol is not healthful" will be best supported by expert testimony, because the question is largely a matter of scientific knowledge. Therefore the following is justified:

"M. Berthelot, member of the Academies of Science of Medicine: 'Alcohol is not a food, even though it may be fuel.'

"M. Metchnikoff, Chief Attendant at the Pasteur Institute: 'As for myself, I am convinced that alcohol is a poison.'

"Dr. Lancereaux, of the Academy of Medicine: 'Alcohol is dangerous, not only on account of the symptoms it induces in the nervous system, but especially on account of the malnutrition which it induces in the organism of one who indulges in excess.'

"Dr. Hericourt, Director of the Scientific Review: 'Alcohol, even in the dose which some wish to class as healthful, can surely be the cause of death, by diminishing the resistence of the organism to infectious diseases.'

"Dr. Magnan, of the Academy of Medicine, Chief Physician of St. Anne Insane Asylum: 'In my opinion, alcohol

would not be in any case a food to be recommended. It pushes into our asylums of the Seine almost one-half the inmates.'

"Dr. Legrain, Chief Physician of the Asylums of Ville-Evrard: 'It is scientific to proclaim it a perpetual danger, that alcohol, although a chemical food, is perfectly useless, and that it is wise to let it alone.'

"Dr. Garnuer, Chief Physician of the Special Almshouse Infirmary: 'The food, alcohol, feeds crime and lewdness; the former is indebted to this substance for about 70 per cent. of its victims; the latter for 33 per cent. . . .'"—Christian Herald.

Here the Impelling Motive of Self-Preservation is used.

(7) *Entertainment and Testimony.* Entertainment properly demands Testimony when the matter that can be cited most increases the pleasure, that is, most heightens any or all of the Factors of Interestingness in respect to the original assertion. Thus, Frances Meres so happily phrases his appreciation of Shakespeare through the use of the Unusual that Ingersoll selects it as preferable to anything of his own, as pleasure-giving support of the statement that Shakespeare was admired in his own day:

"As the soul of Eupharbus was thought to live in Pythagoras, so the sweet witted soul of Ovid lives in the mellifluous and honey-tongued Shakespeare," and "If the Muses would speak English they would speak in Shakespeare's phrase."

(8) *Reference to Experience Governs Testimony.* The application of the principle of Reference to Experience to Testimony gives us the law: the more closely the person, authority and matter quoted come into the listener's expe-

rience, the more effective the Testimony. In a debate or discussion, therefore, the acme of effectiveness is to quote from one's antagonist; next to that, to quote from his most respected authorities. When it is necessary to quote an authority comparatively unknown to the listener, the speaker must overcome this weakness by reference to experiences that will bring the authority into respect, such as his achievements, the deference paid his opinion by other authorities whom the listener knows.

(9) *Skill in the Use of Testimony.* General efficiency in the use of Testimony depends upon accuracy in the estimate of the average intelligence and knowledge, a ready stock of respected quotations, and a familiarity with recognized authorities and authoritative works. The speaker, further, should understand clearly the place and power of Testimony and be able to determine when his own support is inadequate to the particular need. He should be ever alive to utterances by experts, and, as with Specific Instance, connote the matter and the authority with the point they enforce. He should be familiar with the leading reference works, and know how to quickly refer to them. Also, as far as possible, he should know who are the leading authorities on the subjects he is interested in. With the mind polarized for authoritative material, it is surprising how much valuable Testimony may be gathered and arranged for instant use.

CHAPTER XVI.

ADDITIONAL REMARKS ON THE FOUR FORMS OF SUPPORT.

(1) Reviewing the demands of the General Ends of Speech in respect to the Four Forms of Support, we find that Clearness is best attained by Restatement when the obscurity lies in the meaning of the terms; General Illustration is preferable when the obscurity lies in the scope, Specific Instance should be used when obscurity is due to inability to individualize the thing or things implied; Testimony is desirable when a quotation is more vivid than one's own support or brings that support to the necessary Clearness. In other words, *that form of support is preferable which, in the quickest time, will bring the assertion adequately into the listener's life.*

(2) Similarly, when the End is Impressiveness. The superiority of Restatement, General Illustration, Specific Instance or Testimony will depend upon which method—iteration, the presentation of details, actual instances, or corrobation—can bring the assertion into the listener's experience, with the necessary emotional vividness, in the shortest time.

(3) The same law governs in the selection of the Form of Support for the attainment of Belief.

(4) When Action is the End, that form of support is

preferable which most permits of reference to experiences which most quickly show that the end sought favorably affects the Impelling Motives.

(5) When Entertainment is the aim, the choice falls on that Form of Support which permits of reference to experiences that most arouse pleasure, most bring into pleasurable play the Seven Factors of Interestingness.

(6) Speaking *broadly,* Clearness calls for Restatement; Impressiveness, for General Illustration; Belief, for Specific Instance; Action, for Testimony and Specific Instance; Entertainment, for General Illustration.

(7) *Means to Ends.* Clearness, Impressiveness, Belief, Action and Entertainment have been discussed solely as Ends. They may, however, be *means* to an End. Frequently a speaker seeking Action must first secure Belief; Belief frequently demands Impressivenes, and so on. When Clearness is an End, the sole consideration is the removal of obscurity; when, however, it is a means, the clearness should be achieved in that way that most aids the End. If the End is Action, then, as far as possible, the Clearness must be actional; if the End is Belief, the Clearness must make for Belief. Similarly when Impressiveness, Belief or Entertainment are only a means. They must be attained in that manner that most inclines the listener towards the desired End. Thus, if Clearness, Impressiveness, Belief and Entertainment are needed as a means to Action, they will be attained with especial regard to arousing the desire to do the thing sought. Henry Ward Beecher, seeking to dissuade young men from cynicism, defines "cynic" by Restatement, as "one who never sees a good quality in a man, and never fails to see a bad one,"

and again restates: "He is the human owl, vigilant in darkness and blind to light, mousing for vermin, and never seeing noble game." Here the Clearness is attained in a way that leads the listener towards the desired End—Action. Encouraging genuine humor, the same speaker defines it as the power to "trace a silver vein in all the affairs of life; see sparkles of light in the gloomiest scenes, and absolute radiance in those which are bright." Here, again, the Clearness impels toward the Action desired. When, therefore, either Clearness, Impressiveness, Action, Belief or Entertainment is a means to an End, such Clearness, etc., must be attained in that manner which most helps to achieve the particular General End.

(8) *The Forms of Support in Co-operation.* Thus far the Four Forms of Support have been discussed as independent of one another. In the majority of instances, however, it will be found effective to use two or more Forms of Support in co-operation. The conditions under which speaking must be conducted are such—as shown in the chapter on Cumulation—that Clearness, Impressiveness, Belief, Action, are not secured easily. Effectiveness frequently demands every legitimate resource, and in this light the co-operation of two or more of the Four Forms often becomes imperative. A glance at their distinctive office, as already outlined, will show that they permit of a logical arrangement that has a powerful cumulative force. Thus, to repeat a former illustration, if we assert, "Greece had great men," and continue, "She had master minds" (Restatement), we drive home the assertion itself. If, further, we add, "She had orators, philosophers, poets," we aid the listener's imagination and show him the sweep

of the assertion, making it more impressive. If we go on, "She had Demosthenes, Æschines, Plato, Aristotle, Æschylus, Homer" (Specific Instance), we come into the listener's actual knowledge and emphasize the truth of the assertion. And, finally, if we say, "Macaulay says 'Her intellectual empire is imperishable' (Testimony), we give completeness by corroboration, the whole making an impression that is clear, vivid and convincing.

Therefore the major portion of practice in amplification should be given to the support of assertions by the Forms in *co-operation*. This will result in a distinct differentiation of the forms in the speaker's mind; will aid materially in the development of skill in extemporaneous speaking, and will give convincingness and interestingness to the speaker's style.

The following is an example of the co-operative use of three of the Forms:

"Pope Nicholas the Fifth was the greatest of the restorers of learning. . . . He was the center of an illustrious group, composed partly of the last great scholars of Greece, and partly of the first great scholars of Italy. His agents were to be found everywhere, in the bazaars of the farthest East, in the monasteries of the farthest West, purchasing or copying worm-eaten parchments on which were traced words worthy of immortality. Under his patronage were prepared accurate Latin versions of many precious remains of Greek poets and philosophers. By him were introduced to the knowledge of western Europe two great and unrivaled methods of historical composition, the work of Herodotus and the work of Thucydides. By him, too, our ancestors were first made acquainted with

the graceful and lucid simplicity of Xenophon and with the manly good sense of Polybius."—T. B. Macaulay.

And, again:

"That quality is breadth. I do not mean liberality of thought, not tolerance of opinion, nor anything of that kind. I mean largeness of movement, the great utterance of great truths, the great enforcement of great duties, as distinct from the minute, and subtle, and ingenious treatment of little topics, side issues of the soul's life, bits of anatomy, the bric-a-brac of theology. Take up, some Sunday, the list of subjects on which the ministers of a great city are to preach next day. See how many of them seem to have searched in strange corners of the Bible for their topics!—how small and fantastic is the bit of truth which their hearers are to have set before them! Then turn to Barrow, or Tillotson, or Bushnell—'Of being imitators of Christ,' 'That God is the only happiness of man,' 'Every man's life a plan of God.' "—Phillips Brooks.

CHAPTER XVII.

THE STATEMENT OF AIM AND THE CENTRAL IDEA.

(1) The General Ends and the Four Forms of Support, understood in their relation to the principle of Reference to Experience, we come now to the discussion of the actual preparation of a speech. Here (presuming a thorough knowledge of the general subject) the first requisite to effectiveness is the ability to choose wisely the Statement of Aim.

(2) *Statement of Aim Defined.* The Statement of Aim is the statement of the *precise thing sought.* It resolves the General Subject into a specific assertion of what the listener is to believe; what he is to do; what he is to see, feel or enjoy. Thus, General Subject "Lincoln," resolved into Statement of Aim—"Lincoln was great"; General Subject "Evolution," Statement of Aim—"The Theory of Evolution is widely accepted"; General Subject "The Nebular Theory," Statement of Aim—"What the Nebular Theory is." Where Action is sought, the Statement of Aim should be Actional and personal in form, as, General Subject, "Faith," Statement of Aim—"You should have faith"; General Subject "Honesty," Statement of Aim—"You should be honest"; General Subject "Our Goods," Statement of Aim—"You need our goods." Whatever the subject, the speaker should determine his specific purpose

in respect to it, and put it definitely before him by a carefully phrased proposition—Statement of Aim.

(3) *Value of the Statement of Aim.* The value of this method is apparent. It forces the speaker to be clear. It compels him to extract from his indefinite subject a *specific task.* By it he is made to decide with absolute precision what he will seek to do. Further, it results in concentration. The assertional form focuses the mind on the thing asserted and makes the speaker, for the time being, concerned with it alone. His entire energy is devoted to the consideration of how his proposition can be made effective. If the speaker's subject is "Strikes," and he has chosen as his Statement of Aim, "Strikes do harm," the effect of this propositional expression of his purpose is to concentrate his mind, not upon strikes in general, with all their hundred and one relations, but upon strikes in respect to their injurious effects, and he will read the history of strikes, as told in pamphlets, periodicals, books and public documents, with this especial regard. He will not waste time upon various accounts of the origin of strikes, strikes in Mars, the theory of strikes, or give hours to vain imaginings as to the probability of strikes in the year A. D. 2000; but all his reading, observation and thinking will be centered upon one specific thing—strikes in their aspect of harm. Where Action is the end, the Statement of Aim through its verb keeps constantly before him the fact that something is required to be *done,* and through its subject persistently shows him his specific listener or listeners. In these ways the speaker finds his power increased through the use of the Statement of Aim.

(4) *The Scope of the Statement of Aim.* The scope of

the Statement of Aim should be *within the range of possible achievement.* "You should vote the Republican ticket" might, on scrutiny, be found impossible to attain; while "You should vote for the local Republican ticket," or "You should vote for Mr. Jones, Republican," might be successful. "You should be moral" might be too indefinite, too inclusive, for the listener to obey, whereas, "You should never gamble" would be acted upon. The scope, then, of the Statement of Aim should be sufficiently narrow to permit of results. Sometimes the end sought is arbitrary and permits of no enlargement or narrowing. The speaker, then, of course, has no alternative but to do the best he can under the restriction.

(5) *The Central Idea.* The Statement of Aim determined, the next step in effectiveness is the wise selection of the Central Idea. *The Central Idea is that specific propositional idea the acceptance of which, the speaker believes, will most likely attain the end sought, as embodied in the Statement of Aim.* It is the hub of the matter—the central thing. As the "Central" of a telephone system is the converging and diverging point to and from which all lines run, so is the Central Idea of a speech the center to which and from which run all lines of thought. The Central Idea comes from the contemplation of the Statement of Aim. It is the answer to the question—what will best make my listener see, feel, enjoy, believe or do the thing specified in my Statement of Aim? The Statement of Aim says, "Washington was greater than Napoleon"; the Central Idea says, "Washington, with less aid, achieved more than Napoleon," as being common ground, which, if adequately covered, will result in acceptance of the State-

ment of Aim. Again, Statement of Aim—"You should be honest," Central Idea—"Honesty is an inseparable part of manhood," or "Honesty pays," or "Honesty means greater happiness"—whatever, in the speaker's judgment, if proven, will secure most effectively the desired action as expressed in the Statement of Aim.

(6) *Distinction Between Statement of Aim and Central Idea.* While in some instances the speaker may elect to use the Statement of Aim as his Central Idea, and warrantably so, as shown later, their offices are distinct. The Statement of Aim is primarily for the use of the speaker, and leads him into his Central Idea; the Central Idea is for the listener, and leads him into the Statement of Aim. Efficiency demands that this difference be kept constantly in view.

(7) *The Obverse of Central Idea.* As an incidental but useful aid in the effective development of a Central Idea, it is well to *set down its obverse.* Thus, Statement of Aim —"Be Just," Central Idea—"Justice means a clear conscience"; Obverse of Central Idea—"Injustice means a troubled conscience." This method keeps the speaker on the lookout for material and arguments for contrast and comparison, and thus enables him to present his thought in the most powerful way.

(8) *The Value of the Central Idea.* The advantages resulting from the use of the Central Idea are great. It gives a *coherency* that is obtainable in no other way. All fog vanishes. It gives the speaker a definite destination. He finds his mind focused (as with the Statement of Aim) on one precise proposition. All his reading and observation and reflection instantly and naturally concen-

trate upon the one specific purpose. Irrelevant material that would otherwise have encumbered him is instantly rejected, and only those facts, arguments and illustrations chosen that are pertinent. Using this method, the lawyer finds himself forced to stop his rambling and decide upon the precise thing he wishes to lodge in the minds of the jury; by it the preacher is compelled to select from his text, not an abstraction, leading anywhere, with its firstly, secondly, fifthly, but the exact proposition that he believes will most powerfully affect his audience. Also, through its use the political speaker is made to resolve his chaotic impulses into one definite, productive proposition. By this method, the listener, instead of being hurried up and down every possible avenue, shown a glimpse here and there, only to be rushed to another viewpoint, and then another and another, until he has lost all knowledge of his bearings, his only impression a blur, finds himself contemplating the subject from the all-important viewpoint and having sufficient time in which to be adequately impressed. In every field of speech, business, social, professional, the speaker will find his power of influencing others markedly increased by the use of the Central Idea.

(9) *Great Speakers Use the Central Idea.* When we examine closely the really great speeches, we find that, consciously or unconsciously, the speakers used the Central Idea as here defined, rather than what is commonly called the theme. Patrick Henry forged his irresistible arguments from the propositional germ, "War is our only alternative"; Erskine, in his great argument in the Stockdale case, is animated at every step of his splendid plea by a proposition, "The spirit of the book is not libelous." Thus

centralized, the arguments and facts of the speakers came with a convincing cumulation that was irresistible.

(10) *The General End Governs Statement of Aim and Central Idea.* In the selection of the Statement of Aim and the Central Idea, *the speaker must never lose sight of his General End.* If his end is Impressiveness, the Statement of Aim and the Central Idea must be chosen with especial regard to the attainment of the desired emotional association; if Action, it must be remembered that the purpose is to have something done; if Entertainment, there must be uppermost the need of giving pleasure; if Belief, the need of securing acceptance—in every instance the determination of the Statement of Aim and Central Idea must be governed by the demands of the General End.

(11) *Modifications.* In some instances a Central Idea may not be used. In the case of a talk on a trip around the world, the intention being to give a running account of the episodes, sights, etc., *regardless of their relation*, no Central Idea could be chosen, because there can be no unity. In other cases the speaker may elect to use as his Central Idea his Statement of Aim. He may do so justifiably whenever he believes that the best way to attain his purpose is to focus the attention upon the Statement of Aim in its full scope. This usually implies that the time at his disposal permits of a development that is comprehensive (as in the case of a speech in the United States Senate, where time is unlimited), or that the scope of the Aim is comparatively narrow and easy of attainment, as, for example, "Lincoln's speech at Gettysburg is an example of good style." Even these instances, however, are subject to the greater law (developed more fully in the next

chapter) that the Central Idea must be the one that will attain the purpose most quickly, that will come with adequate cumulation into the listener's experience in the shortest time.

CHAPTER XVIII.

THE CENTRAL IDEA (continued).

(1) The Central Idea, to be effective, must meet *five demands.* (1) It must be a *proposition which involves the Statement of Aim.* (2) It must permit of a development that will bring it *vividly into the listener's experience*—make it a reality. (3) It must have *no broader scope than can be effectively developed in the time allotted.* (4) There must inhere in it *interestingness.* (5) It should be *generative.*

(2) *Central Idea Must Involve Statement of Aim.* The Central Idea has its main justification and power in the warranted assumption that *a listener or audience will accept a part as standing for the whole;* that in almost every assertion there are phases of it which, if properly developed, will come into the listener's experience with vividness sufficient to cause him to say "you have presented to me enough of the proposition to enable me to see all, feel all, believe all, enjoy all, do all (as the case may be)—your part is adequate for the whole. You made me feel Lincoln's greatness through making me feel Lincoln's greatness in the civil war; you have convinced me that strikes do harm by proving to me that the great Railroad Strike of 1894 wrought great injury. You have won my

vote for your party as a whole by convincing me that it has accomplished a genuine reform in one specific thing."

(3) This willingness, however, to accept a part as adequate for the whole does not mean *any* part. *And therein lies the warning to the speaker.* He must take care to select one of those phases (or that phase) which he feels reasonably sure, when developed, will meet not his own but the *listener's idea of adequateness.* Thus, if the Statement of Aim is "Paul was the greatest of the apostles," he might select as the Central Idea, "Paul wrote the greatest epistle"; but a moment's reflection would convince him that many of his auditors would not accept this, even if proven, as adequate evidence of the superiority of Paul over his brethren. If, however, he chose as his Central Idea, "Paul did most for the Christian cause," he would be on much safer ground, for, with the average listener, to do most for the cause of Christ would be accepted as a fair standard by which to measure the relative greatness of the apostles. Again, if our Statement of Aim is "Jones is not guilty of stealing," the Central Idea "Jones himself swears so" would not be effective because it would not be accepted as involving the Statement of Aim. But (S. A.) "Jones was not guilty of stealing" because (C. I.) "Jones at the time of the theft was elsewhere," if proven, would be accepted as adequate. Effectiveness, then, in the use of the Central Idea demands that it shall involve, *in the minds of the audience,* the Statement of Aim.

(4) *Reference to Experience Governs Central Idea.* Not only must the Central Idea carry with it the Statement of Aim, it must be a Central Idea chosen with regard to its *possibilities of adequate development.* The question

must ever be—what idea lodged in the mind of the listener while connoting the Statement of Aim will permit of a support that will attain the necessary Clearness, Impressiveness, Belief, Action or Entertainment? In other words, what idea will permit of a development that will bring it into the listener's life and cause him to say "you have shown to my entire satisfaction that your Central Idea is like my own experience"? Thus, when the End is Clearness, that Central Idea should be chosen which most enables the speaker to liken the thing to be made clear to the clearest equivalent in the listener's experience. For Impressiveness, that Central Idea is preferable which permits resemblance to the thing deepest in the listener's feelings; for Belief, that thought which allows of a parallel with the listener's strongest convictions; for Entertainment, that idea that will permit of reference to the most vivid pleasurable experiences.

To prove that a nation is prosperous, the Central Idea most effective with workingmen might be the increase in wages or the unprecedented demand for labor; with financial men, the high rate of interest; with commercial men, the great volume of profitable trade; and so on. To arouse a deep feeling of admiration for the greatness of Washington, the preferable Central Idea for an audience of soldiers would likely be, "he displayed great generalship"; with a body of plain citizens, "he exhibited great citizenship"; with politicians, "he was a great statesman." The Central Idea, therefore, should be one that tallies with the vivid experiences of the audience in respect to the particular aim.

(5) *Action and the Central Idea.* For Action that Central Idea is best which permits of References to Experience that most favorably affect the *Impelling Motives.* These Motives are explained in the chapter on Action. Carefully go over this chapter and then practice the selection of Central Ideas with the Impelling Motives in view. If the Statement of Aim is "Vote our party's ticket," the Central Idea might be (if true), "our party's success will increase your happiness more than the success of any other party." Here "Happiness" permits the use, if needed, of the Seven Impelling Motives. Thus—"Our party's success will increase your happiness because there will be greater protection to life, less fear or likelihood of riot, rebellion or international strife" (Motive of Self-Preservation); "you will have a greater income" (Motive of Property); "our party's success will increase your neighbor's good opinion of you. You will be known as a wise counsellor" (Reputation); "you will be able to give more comforts and advantages to your family—greater joy to those whom you love" (Motive of Affections); "you and yours will enjoy greater liberty" (Motive of Sentiments); "you will be able to give freer play to your æsthetic desires" (Motive of Tastes). Such of these appeals to the Impelling Motives will be chosen as can be brought vividly into the listener's experience. Whenever the aim is to have something done, the Central Idea must always be chosen with regard to the effective use of the Principle of Reference to Experience applied to the Impelling Motives.

(6) *Scope of Central Idea Must Be Determined Carefully.* The Central Idea must not only involve the State-

ment of Aim and permit of a development that comes within the experience of the audience, but it must permit of this development *within the time allowed;* in other words, it must have the *right scope.* Of two Central Ideas, both involving the Statement of Aim and both permitting of references to the experience of audience, that one is preferable which is attainable, most vividly, in the given time. Thus, to prove that a nation is prosperous to an audience of workingmen, we might choose for the Central Idea—presuming each involves Statement of Aim and comes within experience of audience—"Wages are high," or "Wages are higher than ever before in our history." On the presumption stated we would choose the Central Idea with the lesser scope (wages are high), because, in the time allotted, it could be brought home to the audience more convincingly, more adequately.

(7) The determination of this breadth should depend upon *a careful estimate of the particular conditions under which one speaks, and the nature of one's aim.* That (as a rule) the shorter the time, the narrower should be the idea, is self-evident. Less can be covered in ten minutes than in twenty. Also the greater the opposition, the narrower the scope. Similarly, the greater the unfamiliarity with topic, the less broad the idea, and with regard to the General Ends of speech, inasmuch as it is easier to make a thing impressive than to win for it belief, and as belief is less hard to attain than action, it follows, generally speaking, that the scope may be broadest when Clearness is the End, less broad when the End is Impressiveness, still less with Belief and least with Action. The scope where the End is Entertainment may be comprehensive.

If our End was Belief, and our Statement of Aim, "We should admire Toussaint L'Ouverture," we might choose as our Central Idea, "He was a great man," or, as claimed by Wendell Phillips, "Toussaint was the greatest man that ever lived." Both of these are common starting points, for, if either be proved to the satisfaction of our audience, admiration for Toussaint is the result. But to prove that he was the greatest man demands innumerable comparisons. We must prove his claims over those of Washington, Lincoln, and the long line of world-admired heroes. This would be impossible in the time allotted for a lecture. Therefore this idea is too broad, and it is this fact that makes parts of the lecture of Wendell Phillips on "Toussaint L'Ouverture" read like bombast. As our aim of admiration for Toussaint can be achieved effectively by our narrower idea, "He was a great man," we should select this latter. Most speakers attempt to cover too much ground. The result is a haziness and indefiniteness, a failure to convince, a lost opportunity. Ideas are forces; often they have tremendous power, and the speaker must see that sufficient time is given for them to take root.

(8) The speaker is again reminded that in determining the scope the basis of decision is, what idea, in the given time, will come into the experience of the audience most vividly; what idea, in the ten, twenty or fifty minutes allotted, will permit of references to experience of audience with the greatest cumulation—in other words, what Central Idea will attain the purpose most completely? A speaker may make his idea clear, clearer, clearest; he may have his audience feel or feel deeply; he may win them to half-hearted action or to whole-hearted; he may make

them believe mildly or believe intensely. If, therefore, in the specific time one Central Idea will attain the purpose in a mild degree, while another Central Idea will attain it in a great degree, the latter Idea is plainly preferable. The Central Idea, then, will have a scope no wider than can be made adequately effective in the time allotted under the particular conditions.

(9) *Great Speakers Carefully Determine Scope.* Great speakers have recognized the need of care in respect to the scope of the Central Idea. A notable instance is Henry Ward Beecher. A study of his speeches and sermons will reveal the great art with which he chose a Central Idea sufficiently restricted in its range to give time to pile proof upon proof, to restate again and again, until it had become a living factor in the listener. An instance of Beecher's success with this method is found in the testimony of a President of the United States, who stated in a public meeting that Beecher had so deeply impressed a central thought upon his (the President's) mind that it had guided his conduct for forty years.

(10) *The Central Idea Should Be Generative.* As far as practicable, the Central Idea must be so chosen and so phrased that it *arouses in the speaker the keenest desire to develop it.* It must make him enthusiastic and impel him to research and reflection. The speaker, therefore, should turn his Statement of Aim round and round until he gets an angle of view that interests him and secures the deepest concentration. Thus, the Statement of Aim, "We should abolish Child Labor," offers many viewpoints for a Central Idea. We may say, "Because children should be at school," or "Because it keeps able-bodied men out of

work," or "Because it reduces wages." But none of these may arouse in us the necessary enthusiasm for our aim. Looking into it more closely, we find indisputable evidence that child labor is actually destroying the physical and mental powers of the child. Here we have a Central Idea that at once interests us. We phrase it, "Because Child Labor is child murder." Now our whole being is aroused. No labor is too hard, no detail too irksome, no time too long to get the data that will be most effective. There will be earnestness in the creation. We have enlisted in a worthy cause, and the speech will be a thing of power, for into it will go both sense and soul.

(11) *The Central Idea Must Have Interestingness.* Every Central Idea must have the power of immediately *arresting the attention* and permit of a development that will *retain* it. The Factors of Interestingness have been discussed fully in the chapter on Entertainment. This chapter should now be re-studied and its teachings applied in making the choice of the Central Idea. Let the speaker ask himself the question: "Will my Central Idea be interesting to my audience—is there in it the Vital, the Unusual, the Uncertain, the Similar, the Antagonistic, the Concrete, the Animate? If not directly, does my Central Idea indirectly suggest or permit of their use in its logical development? If impossible to have all the Factors, are the more important ones included?" Thus, if the Statement of Aim is: "You must take an active interest in politics," the Central Idea might be (if so believing), "Our nation is in grave danger." Testing this, we will find that it not only involves our Statement of Aim, but includes the majority of the Factors of Interestingness.

It is Vital—the audience is deeply concerned in the nation's weal. It is Unusual—the nation is not always in danger. It is Uncertain—the audience awaits with earnest curiosity the development in respect to the nature of the danger. It implies the Antagonistic—suggests the conflict of good and evil forces. It is Concrete—it deals with a real thing, not an abstraction. It also suggests the Animate, a nation is composed of human beings, and national danger implies active agencies. Here our Central Idea has all but one of the Seven Factors. In every instance, as far as practicable, the speaker must choose his Central Idea with a view to its interest-arousing and interest-sustaining possibilities.

(12) *Central Idea and Comparison and Contrast.* When the aim is to show the superiority of a certain thing or course, the Central Idea should be phrased so as to involve *comparison.* Thus, Statement of Aim: "Municipal Ownership of Public Utilities is Desirable"; Central Idea: "By its adoption you will be better off." Here the phrase "better off" will keep, constantly, before the mind the great essential of Comparison. It will lead the speaker to present his matter in the most effective way, the superior alongside the inferior. *Contrast* will be obtained by observing the rule, already set down, of stating the *Obverse* of the Central Idea.

(13) *Knowledge of Audience Aids Choice of Central Idea.* The selection of an effective Central Idea is materially aided by the speaker carefully reviewing the probable knowledge, characteristics and intelligence of the particular listener or listeners—their beliefs, likes, dislikes—spiritual, moral, intellectual, as the case may be. By compar-

ing these with the specific needs of the Statement of Aim there will be revealed to him the particular Central Idea and development that will be most effective.

(14) *The Forms of Support and the Central Idea.* The Forms of Support may be used as a help in placing before the speaker the material from which to make his choice of a Central Idea. The Statement of Aim being also an assertion, its support by three of the Forms—General Illustration, Specific Instance and Testimony—may reveal the Central Idea that is preferable. Thus if our Statement of Aim is "Strikes do harm," we could support it by:

General illustration:

They injure the community.
They injure the employer.
They injure the striker.
They arouse bad passions.
They cause riots.
They breed anarchy.
They hamper production.
They retard progress.

Specific Instance:

The Railroad Strike of 1894 worked great injury to the country.

The Coal Strike of Pennsylvania caused great suffering.

The Homestead Strike wrought great havoc.

Testimony:

Court records show great damage caused by strikes.

Government reports testify to the evil of strikes.

It will be perceived that any one or a combination of these supporting statements, whether General Illustration, Specific Instance, or Testimony, could be used as a Central Idea, so that, by the use of these Forms, there is at once presented a variety of viewpoints from which to choose. Actual choice, of course, will be based on which, if any, meets the requisites of the Central Idea as set forth in the preceding paragraphs.

(15) Restatement cannot be used as a Central Idea because Restatement, as shown elsewhere, is nothing but a repetition in different words. Sometimes it has a value, however, in revealing to the speaker how best his Central Idea should be phrased. This help is obtained by restating the chosen Central Idea in several ways and choosing that phrasing which will be most effective with an audience, and, as far as first requisite permits, will most inspire himself.

(16) *Recapitulation.* Recapitulating the discussion in this chapter and the preceding, it has been pointed out that the first step in the development of an actual speech is the choice of a Statement of Aim; that the Statement of Aim is the speaker's precise purpose expressed in the form of a proposition; that the scope of the Statement of Aim should be within the range of effective development; that the Statement of Aim selected, there next must be chosen the Central Idea; that the Central Idea is that central thought by which it is intended to achieve the speaker's purpose as expressed in his Statement of Aim; that the Central Idea must involve the Statement of Aim; that both must keep in view the General End; that the Central Idea should be generative, must have interestingness, must

have a scope in keeping with the allotted time and the difficulty of the task; that its selection is aided by the use of the Forms of Support, and that the best Central Idea is that which, in the allotted time, will come into the listener's experience with the greatest cumulation or vividness—that will most enable the listener to see, feel, accept, enjoy or do the thing proposed in the Statement of Aim.

CHAPTER XIX.

THE SUB-IDEAS.

(1) The Central Idea decided upon, the next step is the selection of the *Sub-Ideas.* Sub-Ideas are those lesser ideas which the speaker uses to make the Central Idea effective and which grow out of the Central Idea. The law governing the selection of Sub-Ideas is simple. That Sub-Idea is most valuable which most brings the Central Idea into the listener's experience, most makes it resemble what he most deeply sees, feels, believes, enjoys, desires, as the case may be. The speaker, therefore, will go into the listener's experience, to the best of his ability, and select the sub-thought which, properly amplified, will most show the listener's agreement with the Central Idea. That done, the Sub-Idea of next closest resemblance is chosen, then the next, and so on until the number adequate to the end in view, is selected. Thus, if the Statement of Aim is "We should admire the United States," and our Central Idea—"She has rendered great services to the world," the speaker will recall her various services, and then select, as the most valuable Sub-Idea, that service which, developed, will come most vividly into the listener's experience as a great service; then, that service which will be considered the next greatest, and so on to the number

necessary to produce the desired effect. The working rule, then, is: Give value to Sub-Ideas in the order that they powerfully bring your Central Idea into the experience of the audience.

(2) *Overcoming Objections.* Where a speaker must overcome objections to his view, he must determine what is the greatest objection, and select as its answer that thought which, properly amplified, will most come into the listener's experience as overcoming the objection. Applying the method: if the speaker's Central Idea is that municipalities should own and operate their street railways, and the audience in the main are opposed to this view, he will first determine what is the greatest objection they have to his proposition. This is usually the one the speaker hears most frequently. He decides that the greatest objection is the fear of corruption. And the answer to this that will come most into the experience of his audience is his most valuable argument. This answer, he concludes, after surveying his material, is the fact that there is no corruption in the municipality's administration of its waterworks, electric light and fire departments, and, therefore, he piles up detailed specific references to their freedom from this taint. In this way he brings his audience into a familiar field, and asks for their approval on a basis of what "they themselves do know."

The most important objection and its answers determined upon, the speaker will proceed along similar lines to determine what of his material is next in importance, and so on.

In some instances it may be found that the main objection arises from a misconception of the subject. If so,

make all clear by a careful use of the Principle of Reference to Experience.

Sometimes, the greatest barrier lies in a belief by the audience that the subject is of little importance. The speaker should first correct this impression, coming as closely as possible into their lives in doing so.

(3) *Example of Wise Selection of Sub-Idea.* The following excerpt from the celebrated speech of William Jennings Bryan, which resulted in his first nomination for the presidency, is an excellent example of the correct choice of a Sub-Idea to correspond to the mental attitude of a given audience:

"We say to you (our opponents) that you have made the definition of a business man too limited in its application. The man who is employed for wages is as much a business man as his employer; the attorney in a country town is as much a business man as the corporation counsel in a great metropolis; the merchant at the cross-roads store is as much a business man as the merchant of New York; the farmer who goes forth in the morning and toils all day—who begins in the spring and toils all summer—and who by application of brain and muscle to the natural resources of the country creates wealth, is as much a business man as the man who goes upon the board of trade and bets upon the price of grain; the miners who go down a thousand feet into the earth, or climb two thousand feet upon the cliffs, and bring forth from their hiding places the precious metals to be poured into the channels of trade, are as much business men as the few financial magnates who, in a back room, corner the money of the world. We come to speak for this broader class of business men."

The practical worth of the method of valuation by the use of the Principle of Reference to Experience is self-evident. It eliminates the feeling of vagueness and uncertainty in the choice of material. It increases directness. It saves time. It furnishes a definite standard by which the value of arguments can be tested, with the result that the speaker treats of essentials. Incidentally, it compels a broader knowledge of men and things.

(4) *An Effective Method of Making Outline.* The Sub-Ideas chosen, it is well, often, in order to give them their most direct significance in the speech outline, to prefix each with the Central Idea thus:

Statement of Aim. The Declaration of Independence is great.

Central Idea. Because it exercised great influence.

DEVELOPMENT—SUB-IDEAS.

It exercised great influence:

(a) In welding the Revolutionary fathers into one united aim.

(b) In inspiring self-sacrifice.

(c) In preserving the nation after the Revolution.

(d) In inspiring other peoples to fight for liberty.

(e) In keeping the rights of man ever present to human eyes.

By this method the speaker will be forced to a close unity in his development. Frequently, also, it is wise in the speech itself to prefix each Sub-Idea with a happy statement of the Central Idea, thus keeping the listener directly upon the core of the speech.

(5) *Sub-Ideas Must Have Interestingness.* In choosing the Sub-Ideas the *same careful attention* must be given to Interestingness as in the case of the Central Idea. Every Sub-Idea should possess in itself as many of the Seven Factors as possible. Other things equal, *that Sub-Idea which has the greatest interestingness is the most effective.*

(6) *Action and the Choice of Sub-Ideas.* Where the End is Action the Sub-Ideas must be chosen always with a view to their *persuasive* power, that is, they must have in them in the greatest degree practicable, the Impelling Motives of Self-Preservation, Property, Power, Reputation, Sentiments, Affections, Tastes. Not to use these when possible is to invite defeat.

(7) *Arrangement of Sub-Ideas.* The Sub-Ideas chosen, the next step to effectiveness in the preparation of a speech is skill in the arrangement. In the main this is something that must be left to the individual judgment. The governing rule is: that arrangement is best which most effectively attains the desired result. Two things must be kept in view—logical order, and interestingness. Considered alone, a logical development is desirable; each Sub-Idea should seem to grow naturally out of the preceding one. The origin of a thing should usually precede a discussion of its functions, and this should precede a discussion of its consequences. The Eulogy will naturally treat of the boy before the man, the military career of Washington precedes his statesmanship, Bull Run comes before Gettysburg. Where no other consideration enters, the logical order—cause and effect, order of time and place, may be safely followed.

(8) The need of interestingness, however, sometimes modifies the logical method. It is self-evident that the attention must be retained until the purpose of the speech is achieved. This retention of interest may demand a climacteric growth—each Sub-Idea should seem to have a little more impressiveness than its predecessor. Sometimes this may be obtained without destroying the logical order, but frequently some change is necessary. In such cases care must be taken to so phrase the connecting link that no jolt is experienced.

(9) When great opposition exists, the absolute need of securing the good will of the listener often demands that the strongest Sub-Idea be used first, as only in that way can the mind be made receptive. In general, it may be remarked that the safe course is to follow such logical order as the speaker feels will seem most natural to the listener, only deviating from it when such order needlessly prolongs opposition or prevents the necessary cumulative effect.

(10). *Amplification of Sub-Ideas.* The Sub-Ideas valued and arranged, the next step is their Amplification. Here the speaker brings to bear all the principles and rules set forth in the preceding chapters. He will ask himself what sub-divisions there should be, if any, of his Sub-Ideas, what assertion he should support, what are self-evident. He will consider carefully the kind of support necessary—whether Restatement, General Illustration, Specific Instance, Testimony, and whether only one Form should be used or more than one—what, in fact, will most make the Sub-Ideas bring the Central Idea closest to the listener's life. This he will determine, as

already shown, by a careful consideration of the purpose of the speech as a whole (Statement of Aim), whether the end is Clearness, Impressiveness, and so on, and by a test of the value of the various forms of amplification in accordance with their functions of iteration, scope, actuality and corroboration, as applied to the particular case. He will estimate not only the kind but the degree of support—how much is adequate to meet given conditions. At every step he will be guided by the Principle of Reference to Experience.

CHAPTER XX.

THE INTRODUCTION AND THE CONCLUSION.

(1) When a speaker appears before his audience, it may be as a stranger, or his listeners may be prejudiced against him, or they may be unacquainted with his view of the proposed subject, or they may be opposed to it, or believe it uninteresting. Any or all of these conditions may exist when the speaker begins to speak. These possibilities are obstacles to his success, and it is the need of overcoming them that justifies an Introduction. Common sense makes clear that doubt or dislike of the speaker, uncertainty, prejudice or listlessness in respect to his topic, are barriers that must be removed. Ill will must be converted into good will, indifference into interest, before success can crown one's aim. Of course, where there already exists good will and interest adequate to the purpose, an introduction is waste of effort. Otherwise, it is essential.

(2) The requisites to an Introduction may be—*Good Will Toward Speaker, Statement of Purpose, Good Will Toward Purpose, Interest in Development.*

(3) *Good Will Toward Speaker.* Good Will Toward Speaker implies an attitude of kindliness or sympathy. The audience say to him, in effect, "We feel pleasantly disposed toward you; you impress us as one whom we

would like as a friend. You have our best wishes. May no mishap befall you. Whether we shall agree or disagree with your subject matter, we certainly have no adverse criticism of you, yourself."

(4) This Good Will Toward Speaker is attained by *geniality, self-respect, modesty.* As a rule, there should be a pleasant ring to one's opening sentences. A sentiment of sunshine will be heartily reciprocated. Geniality begets geniality. Also there should be modesty. Any manifestation of pretense, conceit, or self-satisfaction will instantly arouse ill-will. On the other hand, a simple, sincere recognition of one's shortcomings, or limitations, or at least, an appreciation of the ability of others, will win golden opinions. Modesty, however, does not imply abasement. Self-depreciation must never go beyond self-respect. There must be nothing abject. The manifestation of self-confidence is just as vital as the absence of over-confidence. Those are respected who respect themselves. There should be courage of conviction. This causes the audience to feel that they have before them a speaker who is master of his task, and, therefore, wins their admiration, and, further, pleases, by placing them at ease. While flattery should not be employed, a good introduction will usually contain some sentiment of appreciation of the audience, their likes and dislikes. A little reflection will reveal some honest compliment that cannot be construed as an attempt to curry favor. An excellent example of the attainment of Good Will Toward Speaker is the following from the speech of Henry W. Grady (a Southerner) delivered before the New England Society:

"Mr. President and Gentlemen: 'There was a South of slavery and secession—that South is dead. There is a South of union and freedom—that South, thank God, is living, breathing, growing every hour.' These words, delivered from the immortal lips of Benjamin F. Hill, at Tammany Hall in 1866, true then, and truer now, I shall make my text tonight.

"Let me express to you my appreciation of the kindness by which I am permitted to address you. I make this abrupt acknowledgment advisedly, for I feel that if, when I raise my provincial voice, in this ancient and august presence, I could find courage for no more than the opening sentence, it would be well if, in that sentence, I had met in a rough sense my obligation as a guest, and had perished, so to speak, with courtesy on my lips and grace in my heart. Permitted through your kindness to catch my second wind, let me say that I appreciate the significance of being the first Southerner to speak at this board, which bears the substance, if it surpasses the semblance, of the original New England's hospitality (applause) and honors a sentiment that in turn honors you, but which in my personality is lost, and the compliment to my people made plain."

Here the speaker shows a perfect appreciation of conditions and is rewarded by the unquestioned good will of his hearers. His method was geniality and modesty.

(5) *The Statement of Purpose.* The second requisite to an effective Introduction is the Statement of Purpose. The speaker must state clearly what he wishes the audience to see, feel, believe, or do. If this End is Belief, he will state clearly the proposition for which

he asks acceptance; if Action, he will make plain the specific thing he wishes done, and so on. The audience, as a rule, should be left in no doubt as to what the speaker desires of them. This declaration of intent is equivalent to the Statement of Aim, and often it may be made in practically the same phraseology, as, "I propose to speak on the difference between substance and show, or the distinction we should make between the facts of the world and life, and the causal forces which lie behind and beneath them."

J. B. Gough, in his lecture, "Social Responsibilities," states his purpose thus:

"The subject of this evening's address, as you all know, is 'Social Responsibilities.' There is a social responsibility that is recognized by society everywhere. The law of the land holds men responsible for the loss or injury to life or limb, or property by malice, carelessness or ignorance. If a chemist gives poison, instead of the right prescription, through ignorance, you hold him responsible for the results. If a man throws a stone at a passing railway train, it will not do for him to say, 'I did not think.' It is every man's duty to think what may be the consequences of his acts. If a sentry sleeps at his post, and owing to his carelessness and want of watchfulness, mischief ensues, that sentry is held responsible. I might go on to illustrate this by the cases of engineers, or lighthouse keepers, and of all those occupying positions in which their carelessness or want of thought may cause harm or damage to others. But there is a social responsibility recognized and enforced by the higher law of God—'Thou shalt love thy neighbor

as thyself.' It is of this responsibility that I would speak more particularly tonight."

(6) *Good Will Toward Purpose.* The next requisite to an Effective Introduction is the attainment of Good Will Toward Purpose. It is self-evident that a speaker can make little headway as long as the proposition or aim is viewed with prejudice. Hostility shuts out toleration, and, therefore, in some way the listener must be won over to a fair-minded consideration. This is attained by discovering *some point of agreement.* This, in turn, is found in the Central Idea. Thus, if the speaker's aim is to win votes for the Republican ticket, he may tell his hearers, "If I can show you that the success of the Republican party means a more general and equitable prosperity than will come from the success of any other party, then, as American citizens, you will agree with me that your duty is to vote for that party." In this way the speaker meets his audience on common ground—they all seek prosperity and they are willing to give him an opportunity to prove his contention.

The following, from J. B. Gordon's lecture on "Last Days of the Confederacy," illustrates a happy attainment of this good will toward the matter of the address:

"In deciding to prepare a series of lectures, you will credit me, I trust, with being influenced in part, at least, by other and higher aims than mere personal considerations. If, from the standpoint of a Southern soldier, I could suggest certain beneficent results of our sectional war; or if, as the comrade and friend of Lee, I could add any new facts illustrative of the character of Grant; or, lastly, if I could aid in lifting to a higher plane the

popular estimate placed by victors and vanquished upon their countrymen of the opposing section, and thus strengthen the sentiment of national fraternity as an essential element of national unity, I should in either event secure an abundant reward."

(7) *Interest in Development.* Interest in Development means a desire aroused in the listener to know the details of the subject, a wish to hear the theme amplified—curiosity as to what will be said; the arguments, facts, illustrations to be used.

(8) The *need* of arousing interest in the body of the speech arises from the psychic law that concentration by the listener is requisite to impression, and that the greater the concentration, the greater the vividness. If the mind is indifferent as to what is to follow, such lack of desire reduces the impressive power of each thought to its own inherent qualities. If our subject is Shakespeare, our development will be heightened in interest by an introduction asserting his greatness, for the greater the man, the more eager we are to hear about him. Thus Ingersoll is justified in his opening remarks in his lecture on Shakespeare: "William Shakespeare was the greatest genius of our world. He left to us the richest legacy of all the dead—the treasures of the rarest soul that ever lived and loved and wrought of words the statues, pictures, robes and gems of thought."

(9) To effectively arouse the desire to listen, the speaker should *use one or more of the Factors of Interestingness.* These were fully discussed in the chapter on Entertainment. If the development is to present matter that is vital to the listener, it is often wise to mention

that fact. Sometimes the Uncertain is of great use in keying desire to an effective pitch. By the judicious handling of this factor, curiosity can be kept alert until the end of the speech. A powerful use of the Unusual is found in the first words of Victor Hugo in his lecture on Voltaire:

"A hundred years today a man died. He died immortal. He departed laden with years, laden with works, laden with the most illustrious and the most fearful of responsibilities, the responsibility of the human conscience informed and rectified. He went cursed and blest, cursed by the past and blest by the future, and these are the two superb forms of glory. On his death bed, he had, on the one hand, the acclaim of contemporaries and of posterity; on the other that triumph of hooting and of hate which the implacable past bestows on those who have combated it. He was more than a man; he was an age. He had exercised a function and fulfilled a mission. He had evidently been chosen for the work which he had done by the Supreme Will, which manifests itself as visibly in the laws of destiny as in the laws of nature."

Here we are made to feel that we are to be told about a being extraordinary.

In "The Scattered Nation" the lecturer (Z. Vance) arouses our intense interest in the development of his subject by citing, in a general way, the extraordinary achievements of the Jewish race:

"The Jew is beyond doubt the most remarkable man of this world, past or present. Of all the stories of the sons of men, there is none so wild, so wonderful, so full of extreme mutation, so replete with suffering and horror,

so abounding in extraordinary providences, so overflowing with scenic romance. There is no man who approaches him in the extent and character of the influence which he has exercised over the human family. His history is the history of our civilization and progress in this world, and our faith and our hope in that which is to come."

Here the Factors of the Unusual and the Uncertain are happily used. We feel the development will be about great things and we are curious as to what these things will be.

(10) *Reference to Experience Governs Introduction.* The general law governing the Introduction is that of Reference to Experience. The Good Will Toward Speaker and the Good Will Toward Purpose, the Statement of Purpose and Interest in Development will be effective in the degree that they are made to come closely into listener's experience. Let the sentiment of modesty be similar to the listener's idea of modesty, state the terms of the proposition in language that comes at once into the listener's knowledge, and heighten the desire to listen by facts that tally with the listener's idea of interestingness. Conformity to this principle will be found in the examples that have been cited, notably that from J. B. Gough.

The following brief example realizes excellently all the requisites of an effective Introduction:

"Ladies and Gentlemen: I am to speak to you this evening, without any pretense, but in all earnestness, if I may do so, a few thoughts on a subject which I shall call 'The Masters of the Situation,' and as example is

always better than precept, and as it is much better to go and do a thing than to say how it ought to be done, I shall hope to interest you with now and then a short story, illustrative of my theme, rather than by a long sermon, had I the ability to preach one."—J. T. Fields.

(11) *The Conclusion.* The closing words of a speech are called the Conclusion. The main function of the Conclusion is to leave upon the listener the impression of completeness. He must feel that what was sought to be shown, impressed or demonstrated, has been accomplished. This may sometimes be best achieved by a rapid recapitulation of the main points.

As good feeling toward a speaker and his thought is as necessary at the close of a speech as at the beginning, any ill will or prejudice that, unwittingly, may have been aroused, should be removed and cordiality be established. This can be attained by the same methods of modesty and frank appeal as required in the Introduction. A well developed speech, however, ought to leave nothing for the conclusion but the attainment of the feeling of completeness.

CHAPTER XXI.

ORATORICAL STYLE.

(1) We have already laid down the basic laws which govern the selection of material. *That material is best which comes most vividly into the experience of the audience in the briefest time,* and the principles governing this vividness have been also stated. The kinds of material that can be used in support of a statement have been broadly classified under Restatement, General Illustration, Specific Instance and Testimony. Under these general heads we find certain styles of expression or methods of presentation — in the use of words, phrases, clauses and sentences—which have more or less individuality and to which Rhetoric has given names. Such of these as are important we shall discuss briefly, considering them from the point of view of Oratorical Style.

(2) The great essential in Oratorical Style is *instant intelligibility.* As elsewhere pointed out, the listener must understand the speaker as quickly as the words are uttered, or lose a link in the chain of thought. The listener cannot, like the reader, pause, reflect, leave in abeyance; he dare not ask the speaker to pause a moment or otherwise interrupt him. He must understand the idea then and there, or it is gone forever. Therefore, those forms

of expression that promote instant clearness are especially desirable in speaking. Among those forms are *Repetition* and *Comparison.*

(3) Another essential is *Vividness.* As a rule, a speaker has only a short and arbitrary time in which to attain his purpose. Therefore the listener must not only be made to feel, but made to feel with intensity sufficient to keep the idea vividly before his mind for the requisite time—an hour, a week, a year. This demands that the speaker make use of those forms of expression that have this characteristic of intense vividness, notably *Climax, Contrast, Ridicule, Epithet,* and *Interrogation.*

(4) A further requisite is sustained *Interestingness.* With a book or magazine a reader may lay it down when he feels tired; with a speech the listener must hear it to the end. This condition makes the need of interestingness imperative. The speaker must in every legitimate way seek to retain the attention, and this need calls upon him for *freshness and originality in thought and in phrase.*

(5) *Repetition.* Repetition, as a form or Oratorical Style, means the use, more than once, of the *same phrase in the same sentence or paragraph,* as, "that a little knowledge is a dangerous thing is a saying which has not got currency as a proverb stamped in the mint of Pope's versification—of Pope, who, with the most imperfect knowledge of Greek, translated Homer; with the most imperfect knowledge of the Elizabethan drama, edited Shakespeare; and with the most imperfect knowledge of philosophy, wrote the Essay on Man."—(A. J. Balfour.) In this illustration to have changed the phrase "with the most imperfect knowledge" after its first use into, say,

"with comparatively little familiarity with," and its third use into "with a rather insignificant acquaintance with," would have compelled the listener to make three separate translations of words into ideas where but one was necessary. The value of Repetition, therefore, lies in its power to reduce to a minimum the labor of translating the speaker's words into the thought, and, therefore to increase concentration upon the essential thing. In the degree that it does this is it of worth.

(6) Repetition is a form of expression that is *born of spontaneous feeling rather than of art.* The speaker is moved and desires earnestly that the listener shall see and feel his thought. However, a little deliberate practice in this form of expression usually increases the speaker's skill and judgment in its use.

Repetition is frequently found with Climax, Comparison and Contrast. In the examples that follow note how any change from Repetition would weaken the power.

Example I:

"Advance, then, ye future generations! We welcome you to the blessings of good government and religious liberty. We welcome you to the treasuries of science and the delights of learning. We welcome you to the transcendent sweets of domestic life, to happiness of kindred, parents and children. We welcome you to the immeasurable blessing of national existence, the immortal hope of Christianity and the light of everlasting truth."—Daniel Webster.

Example II:

"Faith in machinery is, I said, our besetting danger; often in machinery most absurdly disproportioned to the

end which this machinery, if it is to do any good at all, is to serve; but always in machinery as if it had a value in and for itself. What is freedom but machinery? What is population but machinery? What is coal but machinery? What are even religious organizations but machinery?"—Matthew Arnold.

Example III:

"Who is here so base that would be a bondsman? If any, speak, for him have I offended. Who is here so rude that would not be a Roman? If any, speak, for him have I offended. Who is here so vile that will not love his country? If any, speak, for him have I offended."—Shakespeare (Julius Cæsar).

(7) *Ridicule.* Ridicule seeks to make some idea or thing look *absurd.* It holds something up in a light which provokes derision or amusement. Thus, Robert Ingersoll, seeking to disprove the assertion that Bacon wrote the plays ascribed to Shakespeare, ridicules the learning of Bacon:

"Lord Bacon was not only a philosopher, but he was a biologist, as appears from the following:

" 'As for living creatures, it is certain that their vital spirits are a substance compounded of an airy and flamy matter,' and 'it is hard to cure a hurt in a Frenchman's head, but easy in his leg; it is hard to cure a hurt in an Englishman's leg, but easy in his head.' "

(8) Ridicule is a weapon that should be used with *great caution.* It is justified when the purpose is to expose folly or wrong. Nothing will so quickly hurl a false god from its pedestal as the shaft of ridicule. It makes the pompous a butt of laughter and wins jeers for hoary

headed privilege. The faults of individuals and of society are often most quickly corrected by its use.

(9) Skill in Ridicule is inherent rather than acquired. Always one must himself feel the absurdity of a thing in order to make it absurd to others. Therefore, the speaker who proposes to use Ridicule should ponder deeply on the ridiculous aspect, and expression will follow.

(10) Ridicule, like all other forms of argument and expression, will be most effective when it comes most vividly into the experience of the listener. The example from Ingersoll excellently illustrates this.

(11) *Originality in Thought and Expression.* Originality in Thought and Expression means a departure from the beaten track, an avoidance of convention, *a manifestation of individuality with freshness.* It presents an idea not heard every day and in a new way. Thus, in the statement "there is a considerable period in every man's life when the best thing he can do is to let his mind soak and tan in the vats of literature," the speaker (Charles F. Adams) gives us both originality in thought and expression. An excellent example of this freshness of idea and presentation is the following from a speech by Edward Everett on "Vegetable and Mineral Gold."

"Drop a grain of California gold into the ground, and there it will lie until the end of time, the clods on which it falls not more cold and lifeless. Drop a grain of our gold, of our blessed gold, into the ground, and lo! a mystery. In a few days it softens, it swells, it shoots upwards, it is a living thing. It is yellow itself, but it sends up a delicate spire which comes peeping, emerald green, through the soil; it expands to a vigorous stalk;

revels in the air and sunshine; arrays itself, more glorious than Solomon, in its broad, fluttering, leafy robes, whose sound, as the west wind whispers through them, falls as pleasantly on the husbandman's ears as the rustle of his sweetheart's garments; still towers aloft, spins its verdant skeins of vegetable floss, displays its dancing tassels, surcharged with fertilizing dust, and at last ripens into two or three magnificent batons like this [an ear of Indian corn], each of which is studded with hundreds of grains of gold, every one possessing the same wonderful properties as the parent grain, every one instinct with the same marvelous reproductive powers. There are 720 grains on the ear which I hold in my hand. I presume there were two or three such ears on the stalk. This would give us one thousand four hundred and forty, perhaps two thousand one hundred and sixty grains, as the product of one. They would yield next season, if they were all successfully planted, four thousand two hundred, perhaps six thousand three hundred ears. Who does not see that, with this stupendous progression, the produce of one grain in a few years might feed all mankind! And yet, with this visible creation, annually springing and ripening around us, there are men who doubt, who deny the existence of God! Gold from the Sacramento river, sir! There is a sacrament in this ear of corn enough to bring an atheist to his knees."

Another excellent example that may be cited is that of James Russell Lowell, in his lecture on "Democracy":

"Truth, after all, wears a different face to everybody, and it would be too tedious to wait till all were agreed. She is said to lie at the bottom of a well, for the very reason, perhaps, that whoever looks down in search of

her sees his own image at the bottom, and is persuaded not only that he has seen the goddess, but that she is far better looking than he had imagined."

(12) Sometimes the originality may be in the *thought alone,* as, "the best method of guarding against the danger of reading what is useless is to read only what is interesting."—A. J. Balfour.

Again:

"To transmit personality is the secret of literature, as surely as the transmission of force is the mainspring of the universe. It is also the secret of religion. To ask how it is done is to break your heart. Genius can do it sometimes, but what cannot genius do? Talent fails oftener than it succeeds. Mere sincerity of purpose is of no good at all, unless accompanied by the rare gift of personal expression. A rascal like Benvenuto Cellini, or Casanova, an oddity like Borrow, is more likely to possess this gift than a saint; and this is why it is so much to be regretted that we have fewer biographies of avowed rogues than of professed saints."—Augustine Birrell.

(13) Again, the freshness may be only in the *phrasing,* as: "He (Lowell) listened not for the roar of the majority in the street, but for the still small voice in his own heart," and, "Then the war of the Rebellion came, and swept me out of a lawyer's office into a cavalry saddle."—C. J. Adams.

And:

"I have doomed people and seen others doom them, over and over again, on the strength of physical signs, and they have lived in the most contumacious and scien-

tifically unjustifiable manner as long as they liked. . . . . People will insist on living sometimes, though manifestly moribund."—Oliver Wendell Holmes.

(14) Originality in Thought and Expression is almost wholly due to *temperament.* It springs out of the nature of the speaker spurred by the occasion. Nevertheless the power can be quickened and made more skillful by (a) *the attitude of mind,* (b) *naturalness,* (c) *practice.* A speaker should realize how difficult it is to keep the listener interested, and how wearisome and annoying it is to be compelled to hear a succession of commonplace thoughts and commonplace expressions. Let him go into his own experience and recall how he, himself, has felt when he has been forced to listen to an hour of triteness. This process will create a disgust for the stale and a strong desire for originality.

(15) As originality is linked with individuality, the more a speaker is *himself,* the more likely will he attain freshness in style. But he must be himself *at his best*—when all his mental powers are alert. He must also give to his subject an examination and reflection that is sincere and thorough, turning it over and over until it becomes part of him; then it will have individual flavor.

(16) *Practice* aids originality. Make it a rule never to be a mere echo, but always to present at least *some aspect that has the stamp of your own reflection,* or, if it must have the same aspect, to present it in a *new way.* Thus, the thought may come to you that "we often suffer undeservedly the effect of causes which did not originate with us and for which we are not responsible." We reflect, and there comes to us as an illustration of this

fact, the disease of the gout. In this complaint the third generation often suffers from the misdeeds of the first. We want now to present this in an interesting way, with originality. We turn the thought over and over with this end in view, and finally express our thought thus:

"There are men who reap consequences without having the advantage of the causes that brought them about. For instance, it takes the gout a good long time to grow into a family, but it does grow, and it often grows from a good cellar of port in the possession of an ancestor. Now, what I do think hard is that a man should have the port without having the gout, and what I think more tragic still is that another man should have the gout without having had the port."—George Dawson.

(17) *Contrast.* Contrast deals with *opposites.* It places the black against the white, the good against the evil, as, "Washington thought only of his country, Napoleon thought only of himself."

(18) The *effect* of contrast is to make the things contrasted more *vivid,* and therefore its use is justified whenever the speaker seeks to make his thought particularly impressive. In the following the attributes of Cromwell are made strikingly conspicuous by the happy use of Contrast:

"Contrast him (Cromwell) with Louis XIV, a contemporaneous despot: Cromwell devoted all his energies to develop the resources of his country, while Louis did what he could to waste them; Cromwell's reign was favorable to the development of individual genius, but Louis was such an intolerable egotist that at the close of his reign all the great lights had disappeared; Crom-

well was tolerant, Louis was persecuting; Cromwell laid the foundations of an indefinite expansion, Louis sowed the seeds of discontent and revolution. Both, indeed, took the sword, the one to dethrone the Stuarts, the other to exterminate the Protestants. Cromwell bequeathed to successors the moral force of personal virtue, Louis paved the way for the most disgraceful excesses; Cromwell spent his leisure hours with his family and with divines, Louis with his favorites and mistresses; Cromwell would listen to expostulations, Louis crushed all who differed from him. The career of the former was a progressive rise, that of the latter a progressive fall."—John Lord.

Substitute here any other method for that of Contrast and we at once see loss of power. Similarly with the following:

"Contrast now the circumstances of your life and mine, gently and with temper, Aeschines; and then ask these people whose fortune each of them prefers. You taught reading, I went to school; you performed initiations, I received them. You danced in the chorus, I furnished it. You were assembly clerk, I was speaker. You acted third parts, I heard you. You broke down, and I hissed. You have worked as a statesman for the enemy, I for my country."—Demosthenes "On the Crown."

(19) Sometimes an idea is best emphasized by a *contrast of a whole paragraph with the one succeeding*:

"A little while ago I stood at the grave of Napoleon—a magnificent tomb of gilt and gold, fit almost for a deity, dead, and gazed upon the sarcophagus of rare and nameless marble, where rests, at last, the ashes of that

restless man. I leaned over the balustrade, and thought about the career of the greatest soldier of the modern world. I saw him walking upon the banks of the Seine, contemplating suicide; I saw him at Toulon; I saw him putting down the mob on the streets of Paris; I saw him at the head of the army of Italy; I saw him crossing the bridge at Lodi, with the tricolor in his hand; I saw him in Egypt in the shadows of the Pyramids; I saw him conquer the Alps and mingle the eagle of France with the eagles of the crags; I saw him at Marengo, at Ulm, at Austerlitz. I saw him in Russia, when the infantry of the snows and the cavalry of the wild beasts scattered his legions like winter's withered leaves. I saw him at Leipsic in defeat and disaster, driven back upon Paris before a million bayonets; plucked like a wild beast, banished to Elba. I saw him on the frightful field of Waterloo, where chance and fate combined to wreck the fortunes of their former king. And I saw him at lonely St. Helena, with his hands crossed behind him, looking out upon the sad and solemn sea.

"And I thought of the widows and orphans he had made; of the tears that had been shed for his glory, and of the only woman who ever loved him, pushed from his heart by the cold hand of ambition. And I said I would rather have been a French peasant, and worn wooden shoes. I would rather have lived in a hut, with a vine growing over the door and the grapes growing purple in the amorous kisses of the autumn sun. I would rather have been that poor peasant, with my wife by my side knitting as the day died out of the sky, with my children upon my knees and their arms about me. I would rather

have been this man and gone down to the tongueless silence of the dreamless dust, than to have been the imperial personation of force and murder known as Napoleon the Great."—Robert Ingersoll.

(20) Sometimes Contrast may be used to produce a *humorous effect*:

"As you cross the English channel, the last thing you see is the English soldier with his blue trousers and red coat, and the first thing you see on landing in France is the French soldier with his red trousers and blue coat, and you come to the conclusion that if you turn an English soldier upside down he is, uniformly speaking, a Frenchman."—Horace Porter.

(21) *Comparison.* Comparison deals with *likes.* As its name implies, it compares, as, "Cromwell never saw a soldier till he was forty, Toussaint never saw a soldier till he was fifty." Comparison makes clear to the listener the relative value of things compared, and its use, therefore, is warranted whenever the speaker's aim is to show the comparative worth or standing of a thing, or to give it definiteness. In the following Comparison is very happily used:

"The whole life of the Christian Endeavor movement is contained between the little span of years indicated by the hyphen between the dates February 2, 1881-February 2, 1906, and does not cover half the years of many of us who can scarcely yet believe that we are not young men. Here are a few facts which make these dates significant:

"February 2, 1881—One society with forty members.

"February 2, 1906—Over sixty-seven thousand societies, with nearly four millions of members.

"February 2, 1881—One nation and one language represented in the society.

"February 2, 1906—Over fifty nations or large colonial dependencies and eighty languages represented.

"February 2, 1881—The only literature a draft copy of the constitution.

"February 2, 1906—Forty weekly or monthly publications in fifteen different languages exclusively devoted to the Society, weekly or monthly Christian Endeavor departments in several thousand papers and magazines, and abundant other literature in most of the chief languages of the world.

"February 2, 1881—One denomination represented.

"February 2, 1906—One hundred denominations represented."—Francis E. Clark.

(22) *The Distinction between Comparison and Contrast.* The difference between Comparison and Contrast is self-evident. As already stated, one deals with likes, the other with opposites. Contrast emphasizes the elements or characteristics of a thing, Comparison shows the relative place of those elements or characteristics. The office of Contrast is mainly to achieve vividness, of Comparison to achieve clearness. Yet both can be used to attain impressiveness. Thus, to show the greatness of Washington it might be well, first, to contrast him and his achievements with those of Napoleon, Caesar or Alexander, these men being his opposites in their impelling motives and in the consequences of their deeds. Having thus made vivid the essentials of his greatness, these

might now be compared with those of some other unselfish patriot of note, with whose achievements the listener is familiar. In this way we not only see his greatness but the magnitude of it.

(23) As in all other departments of structure the power of Comparison and Contrast will be increased *in the degree that they come vividly into the listener's experience.* The more clearly the things contrasted and compared come into the listener's life, the more effective will be the result.

(24) *Climax.* Climax is that form of utterance which, as it progresses, exhibits *increasing importance or intensity* (a) in the *thought,* as, "He called me a liar, a thief, a murderer," or, (b) in the *emotional attitude* toward the thought, as, "If I were an American as I am an Englishman, and a foreign troop were landed in my country, I would never lay down my arms. Never! Never! Never!"

(25) Man is so constituted that sameness palls. Of a succession of blows of equal force, the last will seem weaker than the first. Therefore, ideas to be most effective must be presented usually *in the order of their relative importance.* Reverse the order of the phrases in the following Climax and note how the force of the passage would be lost:

"His (Coleridge's) voice rolled on the ear like the pealing organ, and its sound alone was the music of thought. His mind was clothed with wings; and raised on them, he lifted philosophy to Heaven. In his descriptions you then saw the progress of human happiness and liberty in bright and never ending succession, like the

steps of Jacob's ladder, with airy shapes ascending and descending, and with the voice of God at the top of the ladder."—William Hazlitt.

(26) Climax may be Perfect, Imperfect, Suspended. A Perfect Climax is one where the gradation is steadily and perceptibly upward, as, "He was great as a lawyer, as a statesman, as a man."

(27) An Imperfect Climax is one where the *gradation is irregular,* as:

"But the prolific, unconquered (Irish) race rose from its carcasses and ashes, survived the butcheries of Elizabeth and Cromwell, the perfidy of William, the banishment or murder of their leaders, the awful agony of penal terms, the ruin or plunder of their last chapel, and the loss of their last acre of land, ever resisting as best they could, till they lived at last to see the Victor at Waterloo surrender to O'Connell."—Patrick Collins.

Here butcheries and murders are more important than plunder of chapels and loss of land. This form is sometimes preferable to the Perfect where the impression of spontaneity is paramount.

(28) A Suspended Climax is one in which *the mind is held in suspense* for the final assertion, the impressiveness of which is thus increased, as:

"If you put him to base labor, if you bind his thoughts, if you blind his eyes, if you blunt his hopes, if you steal his joys, if you stunt his body, and blast his soul, and at last leave him not so much as strength to reap the poor fruit of his degradation, but gather that for yourself, and dismiss him to the grave, when you have done with him, having, so far as in you lay, made the walls

of that grave everlasting (though, indeed, I fancy the goodly bricks of some of our family vaults will hold closer in the resurrection day than the sod over the laborer's head), this you think is no waste and no sin!"—John Ruskin.

Here the weight of detail makes the Climax too involved, and the power is weakened. Such Suspended Climax should be avoided. The following, while longer, is less weighty in its detail, and, therefore, is more effective:

"While Queen Elizabeth was coaxing herself to say the most fatal yes that ever woman said; when Burleigh, Leicester, Walsingham, all the safe, sound, conservative old gentlemen and counsellors, were just ceasing to dissuade her, Philip Sidney, a youth of twenty-five, who knew that he had a country as well as a queen, . . . who did not believe that he could write gravely of sober things, because he had written gayly of ladies' eyebrows, knowing, as the true hearted gentleman always knows, that today it may be a man's turn to sit at a desk in an office, or bend over a book in college, or fashion a shoe horse at the forge, or toss flowers to some beauty at her window, and tomorrow to stand firm against a cruel church or a despotic court, a brutal snob or an ignorant public opinion—this youth, this immortal gentleman, wrote the letter which dissuaded her from the marriage."—George Curtis.

(29) *Humor* is sometimes best attained by the use of Climax, as: "Sufficient unto the day is one baby. As long as you are in your right mind don't pray for twins. Twins amount to a permanent riot; and there ain't any real difference between triplets and insurrection."—Mark Twain.

(30) Sometimes a Double Climax proves very effective, as:

"For, behold, when the hundred years were over and the new American Republic appeared upon the stage, its declaration of independence contained the same sentiments, and many of the same phrases, translated from that good old Dutch of that older declaration of independence of the Union of Utrecht two hundred years before, and the Federal Constitution of the new republic took as its guide and model the constitution of that older republic across the sea. And lo and behold! when the standard of the new republic was raised to the flagstaff, the red, white and blue of the flag of the United States of the Netherlands were the only colors in the flag of the United States of America."—T. G. Bergen.

Here the first sentence is a Climax and alone would be quite effective. The second sentence comes as a pleasing surprise carrying the listener one step higher.

(31) Climax in its various forms has been a great power. It has given literature some of its most beautiful gems, and in oratory the great speeches glow with bursts of feeling in climateric form. Patrick Henry used it with telling effect in his pleas for independence, Chatham in his attacks on the British Ministry, Webster in his Reply to Hayne. The apostle Paul found occasion for it. When great thoughts have stirred men's minds their feeling has found vent in Climax.

(32) *Skill in Climax.* Climax is attained by *Intensity of Feeling* and by *Perception of its Nature.* Deep emotion in respect to some thought will often spontaneously express itself in Climax. Earnest reflection, there-

fore, is often the key to success in this form of expression. Skill is further developed by a clear understanding of the structure of a climax. It is usually built up of details of some inclusive thought, as, "he was loyal to everybody." Here "everybody" gives us family, friends, countrymen, God. Arranging these in the order of their importance objectively, we have the Climax: "He was loyal to his family, loyal to his friends, loyal to his countrymen, loyal to his God."

The Suspended form of Climax needs simply the prefix "if," "when," etc., attached to the clauses preceding the final statement. Thus the thought, "If material discoveries and happenings cause profound effects, why should not moral and spiritual discoveries cause them?" To secure a Suspended Climax here it requires simply that some of the terms be resolved into particulars, general or specific, and each prefixed by an "if," thus: "If an astronomer shall swoon, and a Newton sink overpowered by the discovery of some of the laws by which the Deity governs the material world; if Pope Leo should sink through joy at the triumph of his army, and a patriot die at the triumph of his country; if the unexpected inheritance of a chest of gold or the restoration of rank and estate should destroy the action of the vital organs, what shall be said of him on whose vision should burst the revelation of the laws of the Deity in the moral world?"

(33) Climax should be used sparingly, and then, of course, only when it becomes the theme and the speaker. This will be when the subject is one that arouses emotion and when the speaker is expressionally free.

(34) *Epithet.* Epithet for purposes of speech making may be defined as a term or phrase which accentuates strikingly some characteristic, real or alleged, of a person or thing, as, "the iron duke," "the grand old man"; or which emphasizes some happening or achievement, as, *"one-speech* Hamilton," "Thomas, *the Rock of Chickamauga."* An epithet may be either a term of praise, as "the *peerless* leader," or a term of reproach or ridicule, as *"twice-defeated* candidate," *"roundheads."*

(35) The power of epithet is sometimes great. It has elected many a candidate to office and defeated many a candidate; has carried through many a political measure and caused many a proposed enactment to be repudiated. Through their entire lives men have had to carry the stigma attached to them by a well timed and well phrased epithet, and, on the other hand, to its judicious use many owe their enduring fame.

(36) Skill in the use of Epithet depends upon a keen appreciation of the knowledge and opinion of the audience in respect to the person or thing to which the epithet is applied, or, in some cases, upon a thorough knowledge of details. There is usually some attribute or feat which the listener will be willing to accept as representative or indicative of the whole, and the business of the speaker is to compress this attribute or feat into a word or phrase that will appeal to the listener strikingly. This will be a phrase or term that has in it Reference to Experience.

(37) *Interrogation.* Interrogation as a form of oratorical style is expressed in the form of a question, as, "Shall fraud be counteracted by fraud? Is a promise never to be kept?"—Fenelon. The power of Interroga-

tion lies in its directness. It comes to each auditor as a personal matter. He feels he must give it individual attention. Also, the pause, incidental to this form of utterance, gives longer time for contemplation. Interrogation has been used with effect by all the great orators, notably Demosthenes, Cicero and Chatham. A speaker should plan his speech so that he can introduce it naturally. It will break the monotony of his delivery and arouse increased attention. Example:

"Are fleets and armies necessary to a work of love and reconciliation? Have we shown ourselves so unwilling to be reconciled that force must be called in to win back our love? Let us not deceive ourselves, sir. These are the implements of war and subjugation; the last arguments to which kings resort. I ask, gentlemen, sir, what means this martial array, if its purpose be not to force us into submission? Can gentlemen assign any other possible motive for it? Has Great Britain any enemy, in this quarter of the world, to call for all this accumulation of navies and armies? No, sir, she has none."—Patrick Henry.

It will be perceived that to change the Interrogation here into direct assertion would weaken the force of the argument.

(38) *The Forms of Support and Oratorical Style.* Where variety of choice is possible the method of determining whether Repetition, Climax, Comparison, Contrast shall be in the form of Restatement, General Illustration, Specific Instance or Testimony, or a combination of these, will be based on the principles set forth in the chapters dealing with these forms. If in a given time

Climax developed by General Illustration will come more *vividly into the experience of audience* than Climax developed by Specific Instance, the former will be used, and vice versa, or, if the two combined achieve the end most quickly, then the combination will be the choice. Similarly with the other forms. *Oratorical Style is subject to the laws of Reference to Experience and Cumulation as applied to the Four Forms of Support.*

CHAPTER XXII.

SELF-QUESTIONING.

(1) Essential to success in speaking is *skill in the acquisition of material.* This is dependent upon two great powers: *Effective Thinking, Effective Reading.*

(2) *Thinking Should Precede Reading.* Schopenhauer gave wise counsel when he stated that whenever a subject comes within the scope of a person's observation or reading, no matter how little, he should invariably *question himself first,* and refer to authorities later. Richter happily said: "Think yourself empty, then read yourself full." No speaking can have much value that has not the stamp of the speaker's individuality, and this individuality will show itself best where the speaker has first done his own thinking. It matters not how little this self-inquiry may discover, the very act itself is of inestimable benefit in giving character and originality to one's utterances. Further, it is the greatest of all aids to concentration. Only by first pondering over a topic, examining it in its various aspects, weighing, making comparisons, can the mind attain that singleness of aim so necessary to an effective presentation. In the process of self-questioning the mind becomes, as it were, polarized in respect to the subject under investigation. The whole

being becomes alert to the pro and con of the question and observations and happenings that before had no significance are now seen, with the sharpened sense, to have pointed relation to the subject. Everything seems to pass in review for the sole purpose of offering negative or affirmative evidence on your particular question. He, then, who would speak well, should submit himself to the severest self-questioning.

(3) *Query Helps.* As this self-interrogation is slow and tedious with the unpracticed thinker, let him invent a series of interrogatories that force from him quickly and with directness the ideas that he may have upon the subject. Foremost among such a series should be the "what?": What do the words or terms of my subject or proposition mean? What do they indicate? What do they include? What exclude? A thorough and honest answering of this question goes to the very core of the subject. It lays bare its details and shows its scope. The "what?" well answered is often the truth made clear. With the proposition, "Resolved, that a Protective Tariff in the United States is desirable," the proper application of the "what?" demands that the terms "Protective Tariff," "United States," and "desirable" be subjected to a searching analysis as to their precise meaning. They must, if possible, be resolved into their elements, the aim being to reduce the subject to its clearest aspect. Applying the "what?" to "Protective Tariff," we get: the imposition of duties on (i. e., increasing the cost of) certain foreign articles if imported, for the purpose of protecting and encouraging home production. Applying the "what?" to United States, we get: a country of over

eighty millions of people, with a great variety of climates, soils and resources, with excellent transportation facilities, vast capital, and with great energy in its people. Apply the "what?" to "desirable," we get: increased prosperity. The "what?" has already resolved the question into a much clearer proposition:

Resolved, that in a country of over eighty millions of people, with a great variety of climates, soils and resources, with excellent transportation facilities, vast capital, and great energy in its people, the imposition of duties on certain foreign articles (for the purpose of protecting and encouraging their home production) results in increased prosperity.

A severer application of the "what?" permits of still further clearness, such as a close scrutiny of the protective tariffs that have existed in the United States, the specific articles taxed, and the amount of such taxation.

The proposition itself made clear, the further enquiry as to one's own knowledge of the subject is materially aided by answering the simple queries:

Why?
How?
Where?
When?
Who?

Some subjects answer more satisfactorily to the queries:

Origin?
Nature?
Functions or Purpose?
Requisites to Efficiency?
Feasibility?
Effects or Results?

Where a minute and exhaustive analysis is desired, an excellent series of questions to put to one's self is:

Spiritually?
Morally?
Intellectually?
Aesthetically?
Physically?
Historically?
Geographically?
Scientifically?
Industrially?
Commercially?
Financially?
Economically?
Politically?
Legally?
Militarily?
Internationally?
Vocationally?
Socially?
Recreationally?
Domestically?
Comparatively?

Such questions as "The Trusts," "Prohibition," yield very fruitfully to this last series. For example, applying these queries to the term "Socialism," the speaker finds himself compelled to answer the questions: What does Socialism mean in respect to religion (Spiritually); what does it mean in respect to right and wrong, crime and criminals, etc. (Morally); what does it mean in respect to education, scholarship, schools and colleges (Intellectu-

ally); what in regard to the arts (Aesthetically); what is its significance in respect to work and wages (Industrially); to trade and prices (Commercially); and so on with every query. In this way the scope of the question has been made clear. He has obtained, rapidly, a view of its various aspects, a comprehensive insight which otherwise might never have been gained. Further, it has resulted in original ideas.

While it is true that thoughts will come without such series of queries as the preceding, it is equally true that they take much longer to come and are fewer in number, and often not nearly so valuable. If breadth and thoroughness are desired, some such series as these must be devised.

CHAPTER XXIII.

READING.

(1) The query process having given, as it were, a bird's-eye view of the entire subject, and having aroused curiosity and desire for enlightenment, the mind is now ready for *specific reading and inquiry.* With keen interest it pounces upon every fact that will answer the many problems and questions to which the use of the Queries have given birth.

(2) *Acquire the Habit of Comparison and Inference.* The effectiveness of one's reading may be materially increased by the observance of a few rules. First, make it a habit to compare and infer. See things not as isolated objects or happenings, but as links in the chain of cause and effect. Everything helps to show or prove some other thing. Riot shows disregard for law, widespread poverty shows social maladjustment, and so on. And make comparisons. One magazine is more popular than another. Why? The negro is treated differently in different localities. Why? In what lies the superiority of the public school over the private school, or vice versa? All things of any worth should be compared and their relative value estimated. Out of this comparison comes real, practical knowledge. And by this process, and that of inference, the mind is trained. Almost unconsciously the matter

of the book or article becomes sifted, tested, generalized and related to other matter, and one's real culture is thus increased. When reading for a specific speech, the habit results in both rapid and useful selection of material. Facts, data, arguments, receive a true estimate of their worth and pertinency, and the likelihood of success is correspondingly increased.

(3) *Differentiate Assertions.* Another aid to efficient reading is a *clear perception of the nature of assertions.* An assertion is either self-evident or not self-evident. A self-evident assertion is one that tallies with one's own knowledge or belief. All assertions that are contrary to one's own experience demand adequate proof. Unless so supported, they should be rejected.

(4) Further, *carefully distinguish a supported assertion from its support.* This done, the reader can fix the main assertion in his mind and connote, as incidental proof, the Restatement, General Illustration, Specific Instance or Testimony used as amplification. This method enables the reader to go through material rapidly and yet assimilate all that is vital.

(5) *Acquire Illustrative Material.* As explained in a preceding chapter, the speaker should polarize his mind for facts that may *prove* or *illustrate* his opinions. Carefully distinguish between fact and fiction. For purposes of conviction, a story born of the writer's imagination has little permanent value in comparison with one that is true. Thus, a story of the New York tenement district that is imaginary is not nearly so valuable as an account of the tenement people by one who has long lived among them. Not only give precedence to facts, but select only such

facts, serious, humorous, statistical, as can be used to illustrate or prove something, facts that appeal to common experience. Further, associate them in the mind with the one or more general truths or points they illustrate. Thus, the following statement of facts may be associated in the mind with the general truth that (a) conditions are not what they should be, or (b) some unique social conditions exist, and so on:

"One-half the residents of New York do not know how the other half lives. How many know that in hot weather thousands sleep habitually on fire escapes, because their rooms are uninhabitable; that, last summer, night after night, multitudes of persons thronged the streets and fought in mobs for the mere privilege of having streams of water played upon them by members of the fire department? Or the queer places in which people live; how many know that some of the great office buildings have under them apartments for fifty families, and that in these families children are sometimes born blind, because their mothers for whole years never see daylight; or that, on the roofs of the same there are families of "janitors" whose six-year-old children have never stepped upon the ground?"—David Steele.

(6) To make permanent the association of a fact with the point it supports or illustrates, the illustration should be related two or three times aloud, each time using it in connection with the point or points it supports. Find at once two or three legitimate opportunities to so use it. If this is impossible, then tell it aloud three different times to an imaginary audience. This connecting of the point with the illustration is invaluable. If well done, the

knowledge is mentally indexed and is ready on the instant to support the general statement or to do other service.

(7) As a help to the acquisition of valuable material it is a good plan to go over each day's experience, select the useful, and definitely associate the experience with the general statement it illustrates. One should also subscribe for a few representative and reliable periodicals, and when reading them have a special regard for facts that vividly support one's contentions.

(8) *Humorous Stories.* Humorous stories have their place. Here, also, prefer the story that is true and the story that comes closest to universal experience. The following is given by Eli Perkins (Melville D. Landon) as a fact. It can be used to illustrate, among other things, the general caution (a) be slow to congratulate yourself, or (b) things are not always what they seem:

"One day a young gentleman came to me on the Boston & Maine train, and, smiling and bowing, politely asked me if I was the gentleman who delivered the lecture before the Portsmouth Y. M. C. A. the night before.

"'I am,' I replied.

"'Well, I want to thank you for it. I don't know when I ever enjoyed myself more than when you were talking.'

"'You are very complimentary,' said I, blushing to the ears, 'very complimentary. I am glad my humble effort was worthy of your praise,' and I took the young man warmly by the hand.

"'Yes,' continued the young man, 'it gave me immense pleasure. You see, I am engaged to a Portsmouth girl, and her three sisters all went, and I had my girl in the parlor all to myself. O, it was a happy night, the night

you lectured in Portsmouth! When are you going to lecture there again?'"

(9) In fixing the illustrative material in the mind, one should go through the illustration carefully and select only that which is indispensable. The dress of the thought should be his own. Let him ask himself: "What is there in this illustration that I must absolutely retain, and what can be properly left for my own phrasing?" An excellent method is to underline the essential part of an illustration and focus the mind on that. Wherever consistent with truth, the speaker should aim to be free and creative.

(10) *Memory.* Effective Reading demands a good memory. *A good memory is one that acquires data easily and readily reproduces it.* Many fortunes have been made out of systems of memory, but actual experience proves that there is no royal road. The power to acquire, retain and reproduce knowledge is based on natural laws, and when these laws are observed, or the conditions they demand naturally exist, an excellent memory is the result. A good memory finds its basis in *health;* with rare exceptions the brain that is nourished by good, red blood will have the best memory. Memory and mental vitality go hand in hand. Therefore a good memory demands *fresh air* and *exercise.* Further, a good memory demands *attention* — a complete and absolute concentration upon the thought or thing to be retained. Sometimes the conditions naturally produce this state. Where not, the memorizer must try to feel deeply the importance of his talk. He will say to himself: "This fact is of value to me. I need it. It will help me greatly. It will increase my

power. Without it I will fail. I must have it. I will have it."

(11) Further, a good memory is developed by making *retention a daily habit.* Select for each day a five or ten minute task, made up of useful quotations, illustrations or facts, choose an appropriate and regular time, and make it a Mede and Persian law that nothing shall interfere.

(12) Memory is also aided by *seizing upon the essential* of the thing to be memorized. If it is a quotation, seize upon the thought itself, then upon the pivotal words, usually the verb and noun.

(13) *Repetition* is an excellent aid to recollection. After the first concentration upon the thought, rest, try to recollect, then again concentrate. Next day try to repeat. If the memory fails, again concentrate, and so on until recollection is instant.

(14) *Association* helps the memory. Association may be by likes, as, for instance, attaching the unmemorized fact that Gibbon published his second volume of the "Decline and Fall of the Roman Empire" in 1776, to the memorized fact that 1776 is the date of the American Declaration of Independence. Association may be by order of time and place, as explained in the chapter on General Illustration. Thus, Association by place: Chicago, New York, San Francisco, Denver, could best be fixed in the average mind by the order of contiguity, New York, Chicago, Denver, San Francisco. Association by time: Napoleon, Grant, Alexander, Caesar, arranged, Alexander, Caesar, Napoleon, Grant. Association may be by order of sequence. Details of a storm would be

effectively remembered in this way: storm, flood, damage, repairs.

(15) The habit of *Retelling* greatly strengthens the memory. When a fact presents itself worthy of retention, seek immediately for some legitimate opportunity to use it in your conversation or in speech. If no such opportunity presents itself, tell it to an imaginary listener.

(16) *Reading* aloud helps retention. In this way two senses, sight and hearing, are called into service, resulting in a deeper impression.

(17) Practically everyone has his own way of memorizing, and the suggestions here are for such as find their present method inadequate.

CHAPTER XXIV.

THE AFTER-DINNER SPEECH.

(1) The essentials of the After-Dinner Speech are *timeliness, geniality, originality.*

(2) The speech must be *timely.* It must fit the occasion and the guests. It must seem to grow naturally out of the environment. If the occasion is essentially a military one, the speech should have a military atmosphere, if a legal occasion, it should evidence an appreciation of that fact. The more an After-Dinner speech realizes the distinctive characteristics of the occasion the greater will be its success.

(3) The After-Dinner speech must be *genial.* It must strike the note of good fellowship. The more the speech seems to have the spontaneity of the informal dinner gathering of kindred spirits, the greater will be the effect. It should breathe kindliness and good will. It is not a time for irony, satire, and denunciation, but good natured raillery, genial commendation and congratulation.

(4) *Originality* is another essential. If possible, there should be a freshness and novelty in the thought and its expression. Some new way of looking at a topic or some original way of presenting it.

(5) While, with rare exceptions, the post prandial oc-

casion is not a time to preach or be didactic, nevertheless one's speech should not be trivial. Mingled with the humor and good nature there should be common sense and a thought worth taking home. Sometimes a Central Idea may be chosen, but, as a rule, its development should be comparatively free. Anecdote and illustration, especially the humorous, may be liberally used, but care must be taken not to make the speech a mere jumble of "funny" stories.

(6) As the purpose of the After-Dinner speech is usually Entertainment, the speaker will make it a point to use, to the best advantage, *the Factors of Interestingness.*

(7) The questions which the After-Dinner speaker should put to himself in the preparation of his speech may be stated as follows:

1. What is the purpose, if any, of the dinner?
2. Who will be there?
3. Who else speaks, and on what?
4. How long am I expected to talk?
5. What thought or thoughts will most help toward the success of the occasion?
6. What can I say that will be original, interesting, genial, and at the same time appropriate?

(8) As an example of a splendid realization of the essentials of the After-Dinner speech, the following address by Mark Twain is given. Note how timely his remarks, how they breathe the military spirit of the occasion in thought and phrase; note the geniality that prevails throughout, and the originality, and note that a Central Idea is maintained (a baby amounts to some-

thing) which has in it a homely truth. Observe, also, the happy References to Experience, and the graceful close:

THE BABIES.

(Speech of Samuel L. Clemens (Mark Twain) at a banquet given by the Army of the Tennessee at Chicago, Ill., November 13, 1877, in honor of General Grant on his return from his trip around the world. Mark Twain responded to the toast, "The Babies; as they comfort us in our sorrows, let us not forget them in our festivities.")

Mr. Chairman and Gentlemen: "The Babies." Now, that's something like. We haven't all had the good fortune to be ladies; we have not all been generals, or poets, or statesmen; but when the toast works down to the babies, we stand on common ground—for we've all been babies. (Laughter.) It is a shame that for a thousand years the world's banquets have utterly ignored the baby, as if he didn't amount to anything! If you, gentlemen, will stop and think a minute—if you will go back fifty or a hundred years, to your early married life, and recontemplate your first baby—you will remember that he amounted to a good deal—and even something over. (Laughter.)

You soldiers all know that when that little fellow arrived at family headquarters, you had to hand in your resignation. He took entire command. You became his lackey, his mere bodyguard; and you had to stand around. He was not a commander who made allowance for the time, distance, weather, or anything else. You had to execute his order whether it was possible or not. And there was only one form of marching in his manual of tactics, and that was the double-quick. (Laughter.) He treated you with every sort of insolence and disrespect, and the bravest of you did not dare to say a word. You could face the death-storm of Donelson and Vicksburg, and give back blow for blow, but when he clawed your whiskers and pulled your hair, and twisted your nose, you had to take it. (Laughter.) When the thunders of war sounded in your ears, you set your faces towards the batteries and advanced with steady tread; but when he turned on the terrors of his war-whoop (laughter) you advanced in—the other direction, and

mighty glad of the chance, too. When he called for soothing syrup, did you venture to throw out any remarks about certain services unbecoming to an officer and a gentleman? No; you got up and got it! If he ordered his pap bottle, and it wasn't warm, did you talk back? Not you; you went to work and warmed it. You even descended so far in your menial office as to take a suck at that warm, insipid stuff yourself, to see if it was right!—three parts water to one of milk, a touch of sugar to modify the colic, and a drop of peppermint to kill those immortal hiccoughs. I can taste that stuff yet! (Laughter.)

And how many things you learned as you went along! Sentimental young folks still take stock in that beautiful old saying, that when baby smiles in his sleep it is because the angels are whispering to him. Very pretty, but "too thin"— simply wind on the stomach, my friends. (Laughter.) If the baby proposed to take a walk at his usual hour—half-past two in the morning—didn't you rise up promptly and remark (with a mental attitude which wouldn't improve a Sunday school much) that that was the very thing you were about to propose yourself? Oh, you were under good discipline. And so you went fluttering up and down the room in your "undress uniform" (laughter); you not only prattled undignified baby-talk, but even tuned up your martial voices and tried to sing "Rock-a-Bye Baby on the Tree-top," for instance. What a spectacle for an Army of the Tennessee! And what an affliction for the neighbors, too, for it isn't everybody within a mile around that likes military music at three o'clock in the morning. (Laughter.) And when you had been keeping this thing up two or three hours, and your little velvet-head intimated that nothing suited him like exercise and noise, and proposed to fight it out on that line if it took all night—"Go on." What did you do? You simply went on till you dropped in the last ditch! (Laughter.)

I like the idea that a baby doesn't amount to anything! Why, one baby is just a house and a front yard full by itself; one baby can furnish more business than you and your whole interior department can attend to; he is enterprising, irrepressible, brimful of lawless activities. Do what you please you can't make him stay on the reservation. Sufficient unto the day is one baby. As long as you are in your right mind don't ever pray for twins. Twins amount to a permanent riot; and

there ain't any real difference between triplets and insurrections. (Great laughter.)

Among the three or four million cradles now rocking in the land there are some which this nation would preserve for ages as sacred things, if we could know which ones they are. For in one of these cradles the unconscious Farragut of the future is at this moment teething. Think of it! and putting a word of dead earnest, unarticulated, but justifiable, profanity over it, too; in another, the future renowned astronomer is blinking at the shining Milky Way with but a languid interest, poor little chap, and wondering what has become of that other one they call the wet-nurse; in another, the future great historian is lying, and doubtless he will continue to lie until his earthly mission is ended; in another, the future president is busying himself with no profounder problem of state than what the mischief has become of his hair so early (laughter); and in a mighty array of other cradles there are now some sixty thousand future office-seekers getting ready to furnish him occasion to grapple with that same old problem a second time! And in still one more cradle, somewhere under the flag, the future illustrious commander-in-chief of the American armies is so little burdened with his approaching grandeurs and responsibilities as to be giving his whole strategic mind, at this moment, to trying to find out some way to get his own big toe into his mouth, an achievement which (meaning no disrespect) the illustrious guest of this evening also turned his attention to some fifty-six years ago! And if the child is but the prophecy of the man, there are mighty few will doubt that he succeeded. (Laughter and prolonged applause.)

An analysis of this speech will reveal a skillful use of the laws of Effective Speaking.

CHAPTER XXV.

SUMMARY.

Reviewing, briefly, what has been discussed in the preceeding chapters:

We have seen that effective speaking is not a matter of blind impulse or mere chance, that underlying it are principles in accordance with which the speaker must work, and that to ignore these principles is often to cause failure where their recognition would have won success. In other words, it has been found that by faithfully following the principles and method set forth a speaker can markedly increase his power.

We have seen that the foundation of effective speaking is the perception of the General Ends, that these Ends are five—Clearness, Impressiveness, Belief, Action and Entertainment; that the attainment of these Ends is governed by the correct use of the principles of Reference to Experience and Cumulation; that to secure Clearness we must liken the idea or thing we desire to make clear, to that idea or thing in the listener's experience which is already clear; that to achieve Impressiveness we must liken the idea we desire to have felt to that idea already felt, that when we seek Belief we must liken the thing to be accepted to that which is already accepted. When we seek Action we must show, through the Impelling Motives, that the thing we desire done is like the thing already done or

desired to be done. When we seek Entertainment (amusement) we must liken, through the Factors of Interestingness, the idea we wish to be enjoyed to that idea already enjoyed.

In respect to the principle of Cumulation we have seen that it permits of four kinds or Forms of Support. An assertion may be supported by Restatement (iteration), General Illustration (a part or parts), Specific Instance (concrete individualized cases) and Testimony (corroboration). The choice of these Forms, in a given case, will depend on which Form or Forms, in the shortest time, will come adequately into the listener's experience.

Discussing the actual preparation of a speech, we have seen (presuming familiarity with subject and conditions) that the first essential is a wise choice of a Statement of Aim, that this Statement of Aim is the statement, in propositional form, of the precise thing sought, and that it should be no larger in scope than, under the prescribed conditions, can be achieved.

We have seen that next there should be chosen a Central Idea, that this Central Idea is also propositional in form, and is that idea which, when developed, will best achieve the speaker's purpose as expressed in the Statement of Aim. Further, we have seen that this General Idea has five requisites for effectiveness. It must involve the Statement of Aim, it must come into the listener's experience, it must have no larger scope than can be developed adequately in the time alotted, it must have interestingness, and it must be generative. From the Central Idea we have seen there will come the Sub-Ideas, or branches growing out of the main idea, that these Sub-Ideas must be valued in accord-

ance with the Principle of Reference to Experience, and must be amplified by one or more of the Four Forms of Support (Restatement, General Illustration, Specific Instance, Testimony) in the degree necessary to produce the desired effect, the choice of Form or Forms, and the amount of amplification, depending again upon the principle of Reference to Experience.

Discussing the Introduction it has been pointed out that four preliminary conditions must exist before entering into the heart of one's topic, that where these do not exist they must be brought about by the speaker, that these conditions or requisites are—Good Will Toward Speaker, Statement of Purpose, Good Will Toward Purpose, and Interest in Development.

Also attention has been called to Oratorical Style, its nature, place and power, and there have been pointed out some of its useful forms, Repetition, Interrogation, Comparison, Contrast, Epithet, Climax, Ridicule, Originality in Thought and Originality in Phrase, and there has been illustrated their happy use.

Further, there has been emphasized the importance of effective thinking and of effective reading, and suggestions have been given in respect to the development of the memory.

These things have all a direct value to the speaker, and again it can be stated that if the speaker will follow faithfully the principles and method set forth in the preceding chapters, he will take himself out of the chaos of haphazard and impulse, in speech, and into the realms of science and art.

OUTLINE TO BE USED IN THE PREPARATION OF A SPEECH.

Subject? .....

Speech Conditions.....Duration?.....Audience Familiar or Unfamiliar?.....Agree or Disagree?.....

General End?.....

Statement of Aim?.....

Central Idea?.....

Obverse of Central Idea? .....

* Sub-Ideas? (1) .....

(2) .....

(3) .....

(4) .....

Order of Importance of Sub-Ideas? (By No.) .....

Order of Use of Sub-Ideas? (By No.) .....

Introduction (if necessary)? .....

Good will toward Speaker? .....

Statement of Purpose? .....

Good will toward Purpose? .....

Interest in Development? .....

Conclusion? .....

Greatest Obstacles (if any,) to Attainment of Purpose? .....

How Best to Overcome Obstacles? .....

Sub-Ideas that Cover these Obstacles? (By No.) .....

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* Sub-Ideas to be developed by one or more of the Forms of Support in accordance with the General End and the Principles of Reference to Experience and Cumulation.

OUTLINE OF THE PRINCIPLES OF EFFECTIVE SPEAKING
(STRUCTURE)

PRINCIPLES	GENERAL ENDS				
	CLEARNESS (to see) attained by likening the thing to be made clear to that which is already clear,	IMPRESSIVENESS (to feel) attained by likening the thing to be felt to that which is already felt,	BELIEF (to accept) attained by likening the thing to be accepted to that which is already accepted,	ACTION (to do) attained by likening the thing to be done to that which is already done or desired to be done, through	ENTERTAINMENT (to enjoy) attained by likening the thing to be enjoyed to that which is already enjoyed, through
REFERENCE TO EXPERIENCE (likening the unknown to the known)					
and					
CUMULATION	by means of	by means of	by means of	The Impelling Motives: Self-Preservation, Property, Power, Reputation, Affections, Sentiments, Tastes	The Factors of Interestingness: Vital, Unusual, Uncertain, Similar, Antagonistic, Animate, Concrete
by means of				by means of	by means of
The Four Forms of Support: Restatement—Iteration (synonymous statements)	Restatement	Restatement	Restatement	Restatement	Restatement
General Illustration—Scope (presenting a part or parts)	General Illustration	General Illustration	General Illustration	General Illustration	General Illustration
Specific Instance—Actuality (concrete, individualized cases)	Specific Instance	Specific Instance	Specific Instance	Specific Instance	Specific Instance
Testimony — Corroboration (a quotation, literal or in essence)	Testimony	Testimony	Testimony	Testimony	Testimony

[The choice of Form or Forms, and the degree of amplification, depending upon which Form or Forms, in the shortest time, will come adequately into the listener's experience.]

EXERCISES.

EXERCISES.

EXERCISES FOR CHAPTER II.

THE GENERAL ENDS.

Exercise 1.

Indicate the General End you would seek with the average audience if you made a speech upon each of the following:

1. Culture gives pleasure.
2. Prison methods are improving.
3. The citizen should be interested in politics.
4. The Single Tax.
5. Profit sharing is a wise policy.
6. Preachers are a power.
7. Poetry entertains
8. Gambling does harm.
9. Patriotism is essential.
10. Success is achieved by hard work.
11. The government should own and operate the railroads.
12. Travel is delightful.
13. The flag should symbolize national integrity.
14. Spain is a delightful country.
15. The Apostle Paul was great.
16. Be charitable.

Exercise 2.

State the General End of each of ten speeches by noted orators.

Exercise 3.

What would be the General End of a speech to:

Republicans—The Wisdom of a High Protective Tariff.
Democrats—The Wisdom of a High Protective Tariff.
Americans—The Greatness of Washington.
Lyceum Audiences—Culture.
Workingmen—The Nebular Theory.
Farmers—The Evils of Trusts.
Business Men—The Evils of Trusts.
Business Men—The Need of Parcels Post.
Bankers—The Need of Government Savings Banks.
Workingmen—The Need of Government Savings Banks.
Socialists—Karl Marx.
University Students—Karl Marx.
Clerks—Importance of High Wages.
Factory Owners—The Evils of Child Labor.
Reform Associations—The Evils of Child Labor.
Prohibitionists—The Need of Prohibition.
Saloon Keepers—The Need of Prohibition.
At a Woman's Club—The Modern Woman.
At a Men's Banquet—The Modern Woman.
At a Banquet—Sweet Sixteen.
At a Salesmen's Convention—The Art of Selling.
The Public—The Worth of B & Co.'s Shoes.
Grammar School Students—Trusts.
Father to Son—The Importance of Study.
Son to Father—The Need of a Summer Outing.
Mother to Daughter—The Importance of Modesty.
Daughter to Mother—The Need of a New Dress.
High School Students—Borrowing.
Students in History Class—Napoleon.
Students in Literature—Dante.
Students in Economics—Malthusian Theory.

Exercise 4.

Set forth the occasion on which the following topics would demand Clearness; also, Impressiveness, Belief, Action and Entertainment, and give, in each case, the phrasing of your theme, as:

Topic—Farming.

General End.	*Audience.*	*Phrasing of Topic.*
Clearness	Students of Farming	Farming as an Art
Impressiveness	Farmers	The Farmer's Value to Society
Belief	Farmers	The Profit in Small Farms
Action	Workingmen	Go Into Farming
Entertainment	Lyceum	Fun In Farming

1. The American Citizen.
2. Character.
3. College.
4. Expositions.
5. The Navy.
6. Story of a Quarrel.
7. Description of a Printing Press.
8. The Single Tax.
9. Buddhism.
10. Profit Sharing.
11. The American Constitution.
12. Chivalry.
13. Civilization.
14. The Labor Union.

EXERCISES FOR CHAPTER III.

THE PRINCIPLE OF REFERENCE TO EXPERIENCE.

Exercise 1.

Set down from five to ten synonyms for the following terms and indicate which synonym would come most vividly into listener's experience for Clearness and which for Impressiveness.

abandon	abash	ability
abode	abolish	abdicate
accoutre	acrimonious	perished

Exercise 2.

From newspaper or magazine make five clippings in each of which are to be found References to Experience, and indicate same and say which is strongest for purpose in view.

Exercise 3.

From newspaper or magazine make five clippings in each of which are to be found References to Experience, indicate same and say source of their vividness, whether from original intensity, frequency, frequency of recollection, recency, or from a combination of these.

Exercise 4.

Set down five experiences of your own that are vivid from original intensity; also, from frequency, frequency of recollection, recency.

Exercise 5.

Give five References to Experience to prove each of the following assertions, and indicate which of each five you believe the most effective:

1. Christianity is a power.
2. Love of money works evil.
3. Patriotism is vital.
4. Trusts are powerful.
5. Lincoln was a successful man.

EXERCISES FOR CHAPTER IV.

REFERENCE TO EXPERIENCE AND THE GENERAL ENDS.

Exercise 1.

Set down five to seven synonyms for each of the following, and indicate which you consider best for Clearness and which you consider best for Impressiveness:

1. skill
2. vilify
3. accommodate
4. severe
5. fearless
6. brilliant
7. weakened
8. cheerful
9. sympathy
10. obnoxious

Exercise 2.

From newspaper or magazine make three clippings in each of which are terms that have emotional association, and indicate same.

Exercise 3.

From newspaper or magazine make three clippings in each of which are terms or phrases that have emotional association, indicate same, and say which is most vivid for the purpose in view.

Exercise 4.

From newspaper or magazine make three clippings in each of which there are terms or phrases that help to make clear the thought, and indicate these terms or phrases and say which most aids Clearness.

Exercise 5.

Give three different supports of each of the following assertions; one support with Clearness as the End, one support with Impressiveness as the End, one support with Belief as the End:

1. The United States is great.
2. Nature punishes wrong doing.
3. We are improving in morals.
4. Shakespeare had a great imagination.
5. The Press does good.

Exercise 6.

Make clearer each of the following assertions by three References to Experience, and indicate which of each three you deem the most effective:

1. The man has integrity.
2. Popular government demands wisdom.
3. Each of us has a personality.
4. We have a conscience.
5. He possessed culture.
6. She was spiritual.

Exercise 7.

Support each of the following assertions by three References to Experience which you believe might cause the listener to feel the original assertion, that is, increase the emotional association, and indicate which you deem the most effective:

1. Honesty in politics wins.
2. Character is valuable.
3. A strictly truthful guest may offend the hostess.

4. Man has natural rights.
5. We live by obeying nature's laws.
6. Union is strength.

Exercise 8.

Support each of the following by three References to Experience that will secure Belief, and indicate which of each three you deem the most effective:

1. The Democratic form of government is wise.
2. Trusts sometimes do good.
3. American literature is not yet great.
4. Crises inspire great oratory.
5. Successful men are sincere.
6. The reformer helps society.

Exercise 9.

From newspaper or magazine make three clippings in each of which Belief is secured by References to Experience, and indicate the References, and say which you deem the most effective and why.

Exercise 10.

Make an assertion from each of the following topics and support each for (a) Clearness, (b) Impressiveness, (c) Belief:

1. Trusts.
2. Benevolent Societies.
3. Labor Unions.
4. Lincoln.
5. Protective Tariff.

Exercise 11.

From newspaper or magazine make two clippings where Clearness is the End, two where Impressiveness is the End, two where the End is Belief, and state whether, in your judgment, the right kind of material has been used;

that is, material suited to the End; if so, quote examples of effective use; if not, quote examples of ineffective material; if containing both, quote examples of both.

Exercise 12.

Make Impressive the following assertions and topics (resolving topics into assertions), seeking to arouse in listener the feeling indicated:

I. Admiration:
   1. The garden was beautiful.
   2. The music was beautiful.
   3. The sunset was beautiful.
   4. The scenery was beautiful.
   5. It was a beautiful picture.
   6. She was a beautiful woman.
   7. Washington.
   8. Ulysses Grant.
   9. The United States.

II. Affection:
   1. Lincoln wins our affection.
   2. Children are lovable.
   3. Mother.
   4. Sister.

III. Indignation:
   1. Child Labor is shameful.
   2. Bribery deserves condemnation.
   3. The assassin.

IV. Aversion and Disgust:
   1. Drunkenness is disgusting.
   2. Laziness should be shunned.
   3. The sneak.
   4. Prejudice.

V. Awe:
1. Death is awful.
2. The Universe.

VI. Condemnation, solemn:
1. Thoughtless actions are to be condemned.
2. Unkind words.

VII. Condemnation, angry:
1. Reckless automobiling deserves condemnation.
2. Wilful misrepresentation by the press.
3. The non-enforcement of laws.

VIII. Contempt:
1. The coward deserves our contempt.
2. The hypocrite.

IX. Courage:
1. Live your convictions.
2. Bear up under misfortune.
3. Grit.

X. Defiance:
1. Tyranny should be defied.
2. We should assert our rights.

XI. Joy:
1. Spring is full of joy.
2. Good news.
3. The joy of living.

XII. Emulation:
1. Aim high.
2. Ideals.

XIII. Dread:
1. A plague is to be dreaded.
2. A flood.
3. An earthquake.

4. Civil war.
5. Anarchy.
6. Panic.

XIV. Encouragement:
1. Every cloud has a silver lining.
2. Steady push wins.
3. Never say die.

XV. Gloom:
1. It was a gloomy day.
2. The future of the drunkard is dark.

XVI. Excitement:
1. There was great excitement at the fire.
2. A race.
3. A baseball game.

XVII. Uproar:
1. There was great uproar at the meeting.
2. A storm.
3. A battle.

XVIII. Gayety:
1. There was great fun at the picnic.
2. He was full of fun and frolic.
3. A romp.

XIX. Generosity.
1. He exhibited great self sacrifice.
2. Giving to the needy.

XX. Grief:
1. His failure in business caused great grief.
2. The loss of a dear friend.
3. The year-old orphan.
4. The mother's loss of her only child.

XXI. Horror:

1. Shipwreck has its horrors.
2. Torture.
3. Cannibalism.
4. The horrors of war.
5. Delirium tremens.

XXII. Denunciation:

1. Cheating deserves denunciation.
2. The tyranny of monopoly.
3. The confidence man.

XXIII. Love:

1. Our mother deserves our love.
2. One's sweetheart.
3. One's wife.

XXIV. Malice:

1. May evil come to evil doers.
2. The "hold-up."
3. The traitor.

XXV. Mirth:

1. The incident was mirthful.
2. Pranks.
3. Fun.

XXVI. Modesty:

1. He possessed true modesty.
2. The modesty of Lincoln.

XXVII. Omination:

1. There are signs of a great storm.
2. The day of reckoning.
3. Judgment day.

XXVIII. Pain:

1. That course will break your mother's heart.
2. Injuring your country.
3. Ruining your children.

XXIX. Pity:

1. The poor have many sorrows.
2. The uncared for.
3. The blind.

XXX. Rage:

1. He slandered a defenseless woman.
2. Torturing the innocent.

XXXI. Regret:

1. You have caused unnecessary suffering.
2. Your unintentional misrepresentation has caused a great deal of trouble.

XXXII. Remorse:

1. You have ruined an innocent man.

XXXIII. Ridicule:

1. The fop is ridiculous.
2. Superstition.
3. The number thirteen.
4. Friday.
5. Ghosts.

XXXIV. Sadness:

1. It was a sad death.
2. The sad hours.

XXXV. Sarcasm:

1. The gentleman showed great "condescension(?)."
2. He showed great "loyalty(?)."

XXXVI. Scorn:

1. The bribe giver deserves our abhorrence.
2. The grafter.
3. The hypocrite.

XXXVII. Solemnity:

1. There is something solemn about the riddle of life.
2. The death watch.

XXXVIII. Sublimity:

1. The ocean is sublime.
2. The Heavens.
3. The vast mountain ranges.

XXXIX. Warning:

1. Overconfidence is dangerous.
2. The dangers of the hour.

Exercise 13.

Set down some examples of master speeches where General End has been Clearness, also (b) Impressiveness, (c) Belief.

Exercise 14.

From newspaper or magazine make three clippings with excerpts which you believe you can improve (keeping in view the General Ends), and indicate how.

Exercise 15.

Of the following kinds of things set down the three of each that you believe have the greatest Impressiveness (emotional association) with the average person:

1. Minerals.
2. Colors.
3. Fruits.
4. Vegetables.
5. Meats.
6. Confections

EXERCISES FOR CHAPTER V.

ACTION AND THE IMPELLING MOTIVES.

Exercise 1.

From newspaper or magazine make five clippings in each of which the General End is Action, and indicate the Impelling Motives used in each.

Exercise 2.

From newspaper or magazine make three clippings in each of which the General End is Action, indicate the Impelling Motives used, and say which is strongest for the End in view.

Exercise 3.

Aim to secure Action for the following by use of the entire Seven Impelling Motives, and make each Motive come vividly into listener's experience:

1. Avoid gambling.
2. Be cheerful.
3. Save a little from your income.

Exercise 4.

Aim to secure Action for the following, by use of as many of the Impelling Motives as practicable, and make each come vividly into listener's experience:

1. Be cultured.
2. Buy our flour.
3. Be punctual.
4. Be optimistic.
5. Buy this piano.
6. Have courage.
7. Obey the laws.
8. Be studious.
9. Vote against Child Labor.
10. Be persevering.

Exercise 5.

Support the following by use of all Seven Motives directly, also obversely:

1. Take care of your health.
2. Work hard.
3. Be moral.

Exercise 6.

Support the following by use of the Motives specified:

Self preservation:

Keep regular hours.

Property:

Oppose anarchy.

Power:

Be persistent.

Reputation:

Be honest.

Affections:

Be thoughtful.

Sentiments:

Be a true citizen.

Tastes:

Be broadly informed.

Exercise 7.

From newspaper or magazine make three clippings in each of which General End is Action, indicate the Motives used and say if they are the most powerful that could be brought to bear on the given audience, and if so, why; if not, why not, and what Motives would be stronger, and illustrate their application.

Exercise 8.

What Motive or Motives would you use to support the following in a ten minute speech for audience as specified, and briefly indicate the application of the Motives:

1. Vote for the Eight Hour Day.
2. Vote for Government Ownership of Railroads.
3. Do as you would be done unto.

AUDIENCES.

a—Average general audience.
b—Audience of workingmen.
c—Audience of business men.
d—Audience of farmers.
f—Audience of professional men.

EXERCISE 9.

Support each of the following for a three minute speech for (a) Clearness, (b) Impressiveness, (c) Belief, (d) Action:

1. Socialism is not desirable.
2. We need culture.

EXERCISE 10.

Name at least six speeches which illustrate the effective use of the Impelling Motives.

EXERCISES FOR CHAPTER VI.

ENTERTAINMENT AND THE FACTORS OF INTERESTINGNESS.

EXERCISE 1.

From newspaper or magazine make five clippings in each of which are used two or more of the Factors of Interestingness, indicate same and say which is the most powerful for the purpose in view.

EXERCISE 2.

Aim to make the following entertaining by use of the entire Seven Factors of Interestingness, and make each Factor come vividly into listener's experience:

1. It was a great battle.
2. United States is great.
3. It was a great game of baseball.
4. Washington was great.

Exercise 3.

Aim to make each of the following entertaining by use of as many of the Factors of Interestingness as practicable, and make each Factor come vividly into listener's experience:

1. It was a fine entertainment.
2. It is an excellent magazine.
3. Women should have the suffrage.
4. He possessed genius.
5. We are improving in morals.
6. The garden was beautiful.

Exercise 4.

Support each of the following in a three minute speech by use of the Factors specified:

Vital:

Loyalty.
Home.

Unusual:

The American Citizen.

Uncertain:

The future.

Similar:

The farm.

Antagonistic:

Voting.

Concrete:

Happiness.

Animate:

Drama.

Exercise 5.

From newspaper or magazine make three clippings each of which contains three or more of the Factors of Interestingness, indicate same and say if they are the most powerful that could be used; if so, why; if not, why not, and what Factors would be stronger, and illustrate their application.

Exercise 6.

What Factor or Factors of Interestingness would you use to support the following, in a ten minute speech, and indicate briefly their application:

Clearness—Conscience.

Impressiveness—Lincoln.

Belief—Culture.

Action—Active interest in politics.

Entertainment—Hobbies.

Audiences.

a—Average general audience.

b—Audience of workingmen.

c—Audience of business men.

d—Audience of farmers.

e—Audience of professional men.

Exercise 7.

Support each of the following in a three minute speech, for (a) Clearness, (b) Impressiveness, (c) Belief, (d) Action, (e) Entertainment:

1. The American Flag.
2. Opportunities for success.
3. Progress.

(Average general audience.)

Exercise 8.

Name ten speeches worthy of note for their interestingness—two where the General End is Entertainment; two, Belief; two, Impressiveness; two, Action; two, Clearness.

Exercise 9.

Name a speech where the dominant Factor is (a) the Vital, also similarly with (b) the Unusual, (c) the Uncertain, (d) the Similar, (e) the Antagonistic, (f) the Animate, (g) the Concrete.

Exercise 10.

Set down ten assertions that have interestingness through the (a) Vital; likewise (b) the Unusual, (c) the Uncertain, (d) the Similar, (e) the Antagonistic, (f) the Animate, (g) the Concrete.

Exercise 11.

From each of the following choose a topic (stating it in the form of an assertion), which has Interestingness through the (a) Vital; likewise (b) the Unusual, (c) the Uncertain, (d) the Similar, (e) the Antagonistic, (f) the Animate, (g) the Concrete:

1. Power.
2. Poverty.
3. Athletics.
4. Patriotism.
5. Government.

Exercise 12.

With Entertainment as General End choose a subject and develop a three minute speech, using the Unusual as the Factor; likewise the Antagonistic, the Animate, the Similar.

Exercise 13.

Set down the two Factors you think strongest with:

a—The average man.

b—The average woman.

c—The average workingman.

d—The average business man.

e—The average farmer.

f—The average church audience.
g—The average political audience.
h—The average lyceum audience.
i—The average Sunday school audience.

EXERCISES FOR CHAPTER VII.

CUMULATION.

Exercise 1.

Write a 500 word Cumulation for each of the following:

1. Clearness—Personality.
2. Impressiveness—The joys of hope.
3. Belief—Mankind is progressing.
4. Action—Obey the law.
5. Entertainment—The pleasures of the imagination.

Exercise 2.

Mention ten good examples of Cumulation.

Exercise 3.

From newspaper or magazine make three clippings where Cumulation has been inadequate, and state why.

Exercise 4.

To be effective which of the following assertions would need Cumulation, and about how much?

For Belief:

1. Child Labor is an evil.
2. Man is a wonderful being.
3. Honesty is the best policy.
4. Indigestion is harmful.

For Action:

1. Be tolerant.
2. Vote for the Eight Hour Day.
3. Courtesy pays.

For Impressiveness:

1. Lincoln was great.
2. Robert E. Lee was a great general.
3. Modern illumination is marvelous.
4. Winter is cold.

For Clearness:

1. The Malthusian Theory.
2. Spirit.

(Average general audience.)

Exercise 5.

From newspaper or magazine make two clippings which you consider are excellent illustrations of effective Cumulation, and state why.

EXERCISES FOR CHAPTER VIII.

ASSERTIONS AND THE FOUR FORMS OF SUPPORT.

Exercise 1.

From newspaper or magazine make five clippings in each of which Assertions are supported, indicate same and the kind of support used.

Exercise 2.

Support the following Assertions, using all of the Four Forms of Support:

1. The United States has had great men.
2. Strikes do harm.
3. The world is progressing.
4. Lincoln was great.
5. Electricity is a useful force.
6. Christianity is a power.
7. Washington was a patriot.
8. Drunkenness does harm.

9. The United States is a great nation.
10. The power of money is great.

Exercise 3.

From newspaper or magazine make five clippings in each of which assertions are supported. Indicate the assertions and say the kind of Support used.

Exercise 4.

From newspaper or magazine make three clippings in each of which are unsupported assertions; indicate same and say if any should have been supported, and if so, why, and indicate the kind of Support that should have been used.

Exercise 5.

From newspaper or magazine make one clipping which, in your judgment, contains an assertion that is over supported, and justify your opinion.

EXERCISES FOR CHAPTER IX.

RESTATEMENT.

Exercise 1.

With the aim of securing adequate Clearness make three Restatements of each of the following, and indicate which of the three you believe would come closest into listener's experience:

1. He was altruistic.
2. It was fictitious.
3. Genius is the heir of fame.
4. Riches are the baggage of virtue.
5. He was masterful.
6. It was ethical.

Exercise 2.

Make an Obverse Restatement for each of the assertions in Exercise 1—Thus:

Temperance is wise.

Obverse—Intemperance is unwise.

Exercise 3.

Which, if any, of the following assertions would properly demand Restatement to make them adequately clear to average audience:

1. There are some men with just imagination enough to spoil their judgment.
2. It is a great sign of mediocrity to be always reserved in praise.
3. If you would love mankind you must not expect too much of them.
4. Marriage is a feast where the grace is sometimes better than the dinner.
5. Enthusiasts without capacity are the really dangerous people.

Exercise 4.

From newspaper or magazine make three clippings in each of which there is Restatement for the purpose of Clearness, and indicate same, and say if, in your judgment, the use of Restatement is justified. If justified, are the Restatements adequate, and if so, why? If not, why not, and how would you correct?

Exercise 5.

With the aim of securing adequate Impressiveness make three Restatements of each of the following, and indicate which of the three would come closest, emotionally, into listener's experience:

Assertion.	*Feeling to be aroused.*
1. He was enthusiastic.	Admiration.
2. Hypocrisy is abhorrent.	Abhorrence
3. Faith uplifts.	Sublimity
4. Loyalty is admirable.	Admiration
5. Lincoln obeyed his conscience.	Admiration
6. He had ill health.	Pity
7. We had a joyous time.	Delight

EXERCISE 6.

Make one Obverse Restatement, for Impressiveness, of each of the assertions in Exercise 5.

EXERCISE 7.

Which, if any, of the following assertions would properly demand Restatement to make them adequately Impressive to average audience:

1. He was esthetic.
2. Indolence weakens character.
3. He was afire for God.
4. He loved display.

EXERCISE 8.

From newspaper or magazine make three clippings in each of which there is Restatement for the purpose of Impressiveness, and indicate same, and say, if, in your judgment, the Restatements are adequate, and if so, why? If not, why not, and how would you correct?

EXERCISE 9.

With the aim of securing adequate Belief make three Restatements of each of the following, and indicate which of the three would come closest into listener's experience:

1. Man has a soul.
2. The popular will should be obeyed.

3. The future is hidden.
4. The law must be upheld.
5. The true patriot is self-sacrificing.
6. Evolution is ever working.
7. Murder will out.

Exercise 10.

Make one Obverse Restatement for Belief of each of the assertions in Exercise 9.

Exercise 11.

Which, if any, of the following assertions would properly demand Restatement for Belief:

1. Culture gives pleasure.
2. Class distinctions are unwise.
3. Conscience should determine conduct.

Exercise 12.

From newspaper or magazine make three clippings in each of which Restatement is used for Belief, indicate same and say, if, in your judgment, the Restatements are adequate, and if so, why? If not, why not, and how would you correct?

EXERCISES FOR CHAPTER X.

Restatement (Continued).

Exercise 1.

With the aim of securing Action make three Restatements of each of the following, and indicate which of the three you believe would come closest into listener's experience, and also indicate the Impelling Motives you use:

1. Be tolerant.
2. Have grit.
3. Never shirk responsibilities.
4. Retain your independence.

5. Be patriotic.
6. Be courageous.
7. Lend a hand to the downtrodden.

EXERCISE 2.

Make an Obverse Restatement for Action for each of the assertions in Exercise 1.

EXERCISE 3.

Which, if any, of the following assertions would properly demand Restatement for Action with average audience:

1. Be brave.
2. Be honest.
3. Be energetic.
4. Protect your family.
5. Do your duty.

EXERCISE 4.

From newspaper or magazine make three clippings in each of which Restatement is used for Action, indicate same, and say, if, in your judgment, the Restatements are adequate, and if so, why? If not, why not, and how would you correct?

EXERCISE 5.

With the aim of securing adequate Entertainment make three Restatements of each of the following, and indicate which of the three comes closest to listener's pleasurable experience, and state the Factors of Interestingness you use:

1. The menu was excellent.
2. The home was beautiful.
3. He was companionable.
4. Niagara Falls is grand.
5. He was a master poet.

Exercise 6.

Make one Obverse Restatement for Entertainment of each of the assertions in Exercise 5.

Exercise 7.

Which, if any, of the following assertions would properly demand Restatement to make them adequately entertaining to average listener:

1. The ocean is sublime.
2. The landscape is beautiful.
3. Mark Twain is witty.
4. Shakespeare is entertaining.

Exercise 8.

From newspaper or magazine make three clippings in each of which Restatement is used for Entertainment; indicate same, and say, if, in your judgment, the Restatements are adequate, and if so, why? If not, why not, and how would you correct?

Exercise 9.

From newspaper or magazine make a clipping in which Restatement has been used as a Conclusion. Also make a clipping in which Restatement is Recurrent, and indicate same.

EXERCISES FOR CHAPTR XI.

GENERAL ILLUSTRATION.

Exercise 1.

With the aim of securing adequate Clearness make five General Illustrations of each of the following, and indicate which of the five you believe comes closest into listener's experience:

1. He has a pleasing personality.
2. He would be a good mayor.

3. He was a man of culture.
4. He was a great statesman.
5. It is a great newspaper.
6. He manifested a true religious spirit.
7. He was a gentleman.

EXERCISE 2.

Make two Obverse General Illustrations for each of the assertions in Exercise 1, thus:

He was a gentleman.

Obverse—He did not smoke if it was unpleasant to the ladies.

EXERCISE 3.

Which, if any, of the following assertions would demand General Illustration to make them adequately clear to average audience:

1. He was an altruist.
2. He was a scholar.
3. He had faith in the American financial system.
4. Popular government demands wisdom.

EXERCISE 4.

From newspaper or magazine make three clippings in each of which General Illustration is used for Clearness; indicate same, and say, if, in your judgment, the General Illustrations are adequate, and if so, why? If not, why not, and how would you correct?

EXERCISE 5.

With the aim of securing adequate Impressiveness make five General Illustrations of each of the following, and indicate which of the five would come closest, emotionally, into listener's experience:

1. America has a great future.
2. Strikes do harm.
3. Labor Unions are a power.

4. The country was in a state of anarchy.
5. He was a fine poet.
6. He was a great orator.
7. It was a great novel.

Exercise 6.

Make two Obverse General Illustrations for Impressiveness, of each of the assertions in Exercise 5.

Exercise 7.

Which, if any, of the following assertions would demand General Illustration to make them adequately impressive to average audience:

1. Exercise brings strength.
2. Child Labor is an evil.
3. The press does good.
4. The heavens are sublime.

Exercise 8.

From newspaper or magazine make three clippings in each of which General Illustration is used for Impressiveness; indicate same, and say, if, in your judgment, the General Illustrations are adequate, and if so, why? If not, why not, and how would you correct?

Exercise 9.

With the aim of securing adequate Belief make five General Illustrations of each of the following, and indicate which of the five comes closest into listener's experience:

1. The American people have achieved much.
2. Fetes help trade.
3. Monopoly does harm.
4. Fame has its annoyances.
5. We are influenced by our environment.
6. War has evils.
7. We are improving in morals.

Exercise 10.

Make two Obverse General Illustrations for Belief of the assertions in Exercise 9.

Exercise 11.

Which, if any, of the following assertions would demand General Illustration to secure adequate Belief:

1. Business is sensitive.
2. Corporations are powerful.
3. Power dulls the morals.
4. Reformers aid civilization.

Exercise 12.

From newspaper or magazine make three clippings in each of which General Illustration is used for Belief; indicate same, and say, if, in your judgment, the General Illustrations are adequate, and if so, why? If not, why not, and how would you correct?

EXERCISES FOR CHAPTER XII.

General Illustration (Continued).

Exercise 1.

With the aim of securing Action make five General Illustrations of each of the following and indicate which of the five you believe would come most vividly into listener's experience, and also indicate the Impelling Motives you use:

1. Use wealth wisely.
2. Advertising pays.
3. Be ambitious.
4. Be a good public speaker.
5. Develop character.
6. Be a real citizen.
7. Be cautious.

Exercise 2.

Make two Obverse General Illustrations for Action for each of the assertions in Exercise 1.

Exercise 3.

Which, if any, of the following assertions would demand General Illustration for Action with average audience:

1. Practice kindness.
2. Abhor lying.
3. Cultivate the Ideal.
4. Be modest.
5. Don't be egotistical.

Exercise 4.

From newspaper or magazine make three clippings in each of which General Illustration is used for Action; indicate same, and say, if, in your judgment, the General Illustrations are adequate, and if so, why? If not, why not, and how would you correct?

Exercise 5.

With the aim of securing adequate Entertainment make five General Illustrations of each of the following, and indicate which of the five comes most vividly into listener's experience pleasurably, and state Factors of Interestingness you use:

1. He was a great historian.
2. The woman was beautiful.
3. He was a brilliant conversationalist.
4. He was a great dramatist.
5. He was a great general.
6. He was a fine scholar.

Exercise 6.

Make two Obverse General Illustrations for Entertainment of each of the assertions in Exercise 5.

Exercise 7.

Which, if any, of the following assertions would properly demand General Illustration to make them adequately entertaining to average listener:

1. He was esthetic.
2. He was a seer.
3. Napoleon was great.
4. Washington was noble.
5. The book was excellent.

Exercise 8.

From newspaper or magazine make three clippings in each of which General Illustration is used for Entertainment; indicate same, and say, if, in your judgment, the General Illustrations are adequate, and if so, why? If not, why not, and how would you correct?

Exercise 9.

Resolve the following terms into some of their parts, i. e., into some of the things they include:

1. Weapons.
2. Household furniture.
3. Colors.

EXERCISES FOR CHAPTER XIII.

SPECIFIC INSTANCE.

Exercise 1.

Give ten Specific Instances of each of the following:

a—There are a great many railroads in the United States.

b—America has had some excellent public men.

c—The United States has won victories on both land and sea.

d—We have many excellent periodicals.

e—There are many good uses to which wealth can be put.

Exercise 2.

With the aim of securing adequate Clearness make three Specific Instances of each of the following, and indicate which of the three comes most vividly into listener's experience:

1. He was eccentric.
2. He was extremely officious.
3. He used apothegms.
4. National characteristics make different results.
5. He was many sided.
6. Obeying nature's laws we have power.
7. He used irony.

Exercise 3.

Make one Obverse Specific Instance of each of the assertions in Exercise 2.

Exercise 4.

Which, if any, of the following assertions would demand Specific Instance to make them adequately Clear to average audience:

1. He was epigrammatic.
2. Monopoly restricts opportunity.
3. We can make our own opportunity to succeed.
4. Our civilization has extremes.

Exercise 5.

From newspaper or magazine make three clippings in each of which Specific Instance has been used for Clearness; indicate same, and say if, in your judgment, the Specific Instances are adequate, and if so, why? If not, why not, and how would you correct?

Exercise 6.

With the aim of securing adequate Impressiveness make three Specific Instances of each of the following, and indicate which of the three comes most vividly (that is, with the greatest emotional association) into listener's experience:

1. Nations decay.
2. The American Navy has achieved great things.
3. Woman has many achievements to her credit.
4. Shakespeare wrote great plays.
5. It was a magnificently furnished room.
6. Americans have achieved much.
7. Sometimes we meet with unavoidable misfortunes.
8. Past valorous deeds are an inspiration to nations.

Exercise 7.

Make one Obverse Specific Instance for Impressiveness of assertions 2, 4, 5, 6 in preceding Exercise.

Exercise 8.

Which, if any, of the following assertions would properly demand Specific Instance to make them adequately Impressive to average audience:

1. Optimism wins.
2. Character is valuable.
3. System saves time.
4. Our government has many departments.

Exercise 9.

From newspaper or magazine make three clippings in each of which Specific Instance is used for Impressiveness; indicate same, and say if, in your judgment, the Specific Instances are adequate, and if so, why? If not, why not, and how would you correct?

Exercise 10.

With the aim of securing adequate Belief make three Specific Instances of each of the following and indicate which of the three comes most vividly into listener's experience:

1. Presidential elections benefit the people.
2. Success means hard work.
3. The world grows more sympathetic.
4. Heroism means immortality.
5. Young men have occupied eminent positions.
6. Peace promotes literature.
7. Great men have courage.
8. Some people are born great.
9. We live by obeying nature's laws.
10. Arbitration is practicable.
11. Punctuality pays.
12. The human race progresses.
13. Animals reason.
14. Capitalists sometimes run risks.

Exercise 11.

Make one Obverse Specific Instance for Belief of assertions 1, 2, 3, 7, 9, 13.

Exercise 12.

Which, if any, of the following assertions would demand Specific Instance for Belief:

1. Co-operation succeeds.
2. Free trade is beneficial.
3. Cromwell was an able ruler.
4. Obeying nature's laws we have power.
5. Personality is helpful.

Exercise 13.

From newspaper or magazine make three clippings in each of which Specific Instance is used for Belief; indi-

cate same, and say if, in your judgment, the Specific Instances are adequate, and if so, why? If not, why not, and how would you correct?

EXERCISES FOR CHAPTER XIV.

SPECIFIC INSTANCE (Continued).

EXERCISE 1.

With the aim of securing Action, make three Specific Instances of each of the following, and indicate which of the three comes into listener's experience most vividly:

1. Party allegiance is wise.
2. Immigration is desirable.
3. Careful voting promotes prosperity.
4. The study of literature is profitable.
5. Arbitration is wise.
6. The stage, as a whole, is worthy of support.
7. A large American navy is necessary.
8. Patriotism is vital.
9. Temperance is wisdom.

EXERCISE 2.

Make an Obverse Specific Instance for Action, for assertions 1, 2, 3, 5, 9, in Exercise 1.

EXERCISE 3.

Which, if any, of the following assertions would properly demand Specific Instance for Action with average audience:

1. An Eight Hour day is desirable.
2. Postal Savings Banks would be beneficial to the people.
3. Honesty is the best policy.
4. Culture is preferable to riches.

Exercise 4.

From newspaper or magazine make three clippings in each of which Specific Instance is used for Action; indicate same, and say if, in your judgment, the Specific Instances used are adequate, and if so, why? If not, why not, and how would you correct?

Exercise 5.

With the aim of securing adequate Entertainment make three Specific Instances of each of the following, and indicate which of the three comes into listener's pleasurable experience most vividly, and state the Factors of Interestingness you use:

1. Inventions have revolutionized industry.
2. Shakespeare was a great portrayer of character.
3. Stories of adventure give pleasure.
4. The costumes were beautiful.
5. Women are self-sacrificing.
6. United States has many dramatic incidents in her history.
7. There have been great queens.

Exercise 6.

Make one Obverse Specific Instance for Entertainment of assertions 1, 4, 2, in preceding exercise.

Exercise 7.

Which, if any, of the following assertions would properly demand Specific Instance to make them adequately Entertaining to average listener:

1. Stories of adventure give pleasure.
2. Great nations have great histories.
3. War has its great hours.
4. The drawing room was elegantly furnished.

Exercise 8.

From newspaper or magazine make three clippings in each of which Specific Instance is used for Entertainment; indicate same, and the Factors used, and say if, in your judgment, the Specific Instances are adequate, and if so, why? If not, why not, and how would you correct?

EXERCISES FOR CHAPTER XV.

TESTIMONY.

Exercise 1.

With the aim of securing Clearness support each of the following assertions by one Testimony:

1. Socialism is collective ownership.
2. Theosophy deals with the spiritual.
3. Agnosticism is negative.
4. Altruism subordinates the ego.
5. Darwinism teaches evolution.

Exercise 2.

Which, if any, of the following assertions would properly demand Testimony for Clearness:

1. The Sophists and Epicureans differed in their philosophies.
2. He was a Necessarian.
3. He advocated Profit-Sharing.
4. He was in favor of Direct Legislation.

Exercise 3.

From newspaper or magazine make three clippings in each of which Testimony is used for Clearness; indicate same, and say if, in your judgment, the Testimony used is adequate, and if so, why? If not, why not, and how would you correct?

Exercise 4.

With the aim of securing adequate Impressiveness support each of the following assertions with one Testimony:

1. Washington was great.
2. Jefferson greatly helped the American Revolution.
3. Napoleon was a master general.
4. Julius Cæsar was one of the world's foremost men.
5. American production is increasing.

Exercise 5.

Which, if any, of the following assertions would properly demand Testimony to make them adequately Impressive to average audience:

1. Savanarola was great.
2. Libraries educate.
3. True art uplifts.
4. American Literature is improving.

Exercise 6.

From newspaper or magazine make three clippings in each of which Testimony is used for Impressiveness; indicate same, and say if, in your judgment, the Testimony used is adequate, and if so, why? If not, why not, and how would you correct?

Exercise 7.

With the aim of securing adequate Belief support each of the following assertions with one Testimony:

1. A Protective Tariff is desirable.
2. A Protective Tariff is not desirable.
3. Trusts do harm.
4. Trusts do good.
5. Socialism is desirable.
6. Socialism is undesirable.
7. Prohibition is just.
8. Prohibition is not just.

Exercise 8.

Which, if any, of the following assertions would properly demand Testimony for Belief:

1. It is necessary to practice deceit in order to succeed in business.
2. It is not necessary to practice deceit in order to succeed in business.
3. Man is governed most by his innate tendencies.
4. Few people live their convictions.
5. Capital punishment should be abolished.

Exercise 9.

From newspaper or magazine make three clippings in each of which Testimony is used for Belief; indicate same and say if, in your judgment, the Testimony is adequate, and if so, why? If not, why not, and how would you correct?

Exercise 10.

With the aim of securing Action support each of the following assertions by one Testimony, and indicate the Impelling Motives used:

1. College education pays.
2. College education does not pay.
3. Government ownership of railroads is wise.
4. Life insurance is desirable.
5. Municipal ownership is needed.
6. There should be free text-books in the public schools.

Exercise 11.

Which, if any, of the following assertions would properly demand Testimony for Action with average audience:

1. The United States Government should irrigate the western deserts.
2. The United States should make reciprocity treaties.

3. Senators should be elected by direct vote of the people.

4. Follow your conscience.

5. Join a party.

Exercise 12.

From newspaper or magazine make three clippings in each of which Testimony is used for Action; indicate same and the Impelling Motives used, and say if, in your judgment, the Testimony is adequate, and if so, why? If not, why not, and how would you correct?

Exercise 13.

With the aim of securing adequate Entertainment support each of the following assertions with one Testimony, and state the Factor or Factors of Interestingness used:

1. Travel gives pleasure.
2. The stage entertains.
3. Dickens is interesting.
4. Tennyson is a fine poet.

Exercise 14.

Which, if any, of the following assertions would properly demand Testimony to make them adequately entertaining to average listener:

1. The railroad has revolutionized civilization.
2. The press has a grand future.
3. There are dramatic moments in prospecting.
4. There have been great hours in the history of labor unions.
5. Genius has joys.

Exercise 15.

From newspaper or magazine make three clippings in each of which Testimony is used for Entertainment; indicate same and the Factors used, and say if, in your judg-

ment, the Testimony is adequate, and if so, why? If not, why not, and how would you correct?

EXERCISES FOR CHAPTER XVI.

The Four Forms of Support.

Exercise 1.

What Form of Support would best attain Clearness for each of the following:

1. He was wise.
2. He was aggressive.
3. It was a fine novel.
4. The age was spiritual.
5. It was a great painting.
6. He was of the Impressionist school.
7. Corporations have no souls.

Exercise 2.

What Form of Support would best attain Impressiveness for each of the following:

1. Intemperance is debasing.
2. He was a hypocrite.
3. Capital aids one's progress.
4. He was truly religious.
5. Public opinion is often in the wrong.
6. Obey the still, small voice.

Exercise 3.

What Form of Support does each of the following assertions demand in order to attain Belief:

1. Wrong is finally punished.
2. The trade union is a benefit to workingmen.
3. Political corruption exists.
4. Advertising pays.
5. Corporations reduce cost of commodities.

Exercise 4.

What Form of Support does each of the following assertions demand in order to attain Action:

1. Health is preferable to wealth.
2. Take time for daily recreation.
3. The intelligent conscience is the best guide in voting.
4. Self control is admirable.
5. Early rising is wise.

Exercise 5.

What Form of Support would best attain Entertainment for each of the following:

1. Good music charms.
2. Shakespeare is entertaining.
3. Switzerland is a beautiful country.
4. Great oratory fascinates.
5. An ocean storm is sublime.
6. Some lecturers have interesting personalities.

Exercise 6.

Support by Restatement, General Illustration and Specific Instance, each of the following:

1. Labor unions are a power.
2. Mankind is progressing.
3. Lincoln was a great statesman.
4. Competition helps trade.
5. Monopoly hurts trade.
6. The sword has done harm.
7. He was a great writer.
8. She was an ideal woman.
9. Alexander Hamilton rendered valuable services to the United States.
10. Times were hard.
11. The day was extremely cold.

12. The battle was terrible.
13. Character is a great force in society.
14. Business is sensitive.
15. England is a great country.
16. Astronomy is a great study.
17. The world owes much to preachers.

Exercise 7.

Make five clippings from newspaper or magazine in which the two or more of the Forms of Support are used, and indicate same, and say if wisely used, and why? If not well chosen, state why, and say how you would correct.

EXERCISES FOR CHAPTER XVII.

THE STATEMENT OF AIM AND THE CENTRAL IDEA.

Exercise 1.

From each of the following General Subjects choose a General End, a Statement of Aim, and a Central Idea:

1. Opportunity.
2. Morals.
3. Education.
4. Patriotism.
5. Taxation.
6. Public Opinion.
7. The Press.
8. George Washington.
9. The Slums.
10. Alexander Hamilton.

Exercise 2.

From each of the following General Subjects choose a General End, a Statement of Aim, a Central Idea, and Obverse of Central Idea:

1. Trusts.

2. Culture.
3. Speculation.
4. Benjamin Franklin.
5. The Vote Seller.

EXERCISE 3.

With the General End Belief set down three to five General Illustrations and Specific Instances for each of the following, and indicate which would make the best Central Idea for a half-hour speech:

1. We are improving in morals.
2. The Government should find work for the unemployed.
3. Woman Suffrage is desirable.
4. Great Fetes help trade.
5. It is a fine magazine.
6. Corporations have aided civilization.
7. The power of money is great.

EXERCISE 4.

For each of the following, what Central Idea, when developed, would come most vividly into the experience of average audience?—

End. *Statement of Aim.*

Belief. 1. Corporations should be under the direct supervision of the national government.

Belief. 2. Municipalities should own and operate their street railways.

EXERCISE 5.

Select a Statement of Aim and a Central Idea for each of the following, with a view to Interestingness, and indicate the Factors:

1. Vacation.
2. United States.
3. Banks.
4. Duty.

Exercise 6.

Select five noted speeches and set down the Statement of Aim and Central Idea of each.

Exercise 7.

For the audiences specified, set down the Central Idea you would use for each of the following Statements of Aim, and justify your choice: also indicate your General End:

Statement of Aim.	*Audience.*
Labor unions are a benefit to society.	(a) Labor union men. (b) Employers. (c) Non-union men. (d) Average general audience.
The United States is progressing.	(a) Merchants. (b) Workingmen. (c) Average general audience.

Exercise

Set down a Statement of Aim for each of the following, and also a Central Idea which for you would be generative, and indicate why:

1. Athletics.
2. Politics.
3. Books.
4. Pluck.

EXERCISES FOR CHAPTER XVIII.

THE CENTRAL IDEA (CONTINUED).

Exercise 1.

From each of the General Subjects that follow, select a Statement of Aim, and also that Central Idea which you believe would most likely attain your purpose; and justify your choice in respect to the Five Requisites:

General End.	*General Subject.*
Entertainment.	Sweet Sixteen.
	The Bachelor.
	Optimism.
Action.	Civil Service Reform.
	Capital Punishment.
	The Unemployed.
Belief.	Strikes.
	The Jury.
	The Reformer.
Impressiveness.	Mahomet.
	Aaron Burr.
	Victor Hugo.

Time—Half hour.

Exercise 2.

Set down the Factors of Interestingness to be found in each of your Central Ideas in Exercise 1.

Exercise 3.

Set down the Impelling Motives included in each of your Central Ideas for the General Subjects under Action in Exercise I.

Exercise 4.

For each of the following General Subjects determine a General End, Statement of Aim, and also a Central Idea, the latter to involve Comparison:

1. The College.
2. The Personal Property Tax.
3. Free Trade.
4. Reciprocity.
5. Election of Senators by Direct Vote of the People.

Exercise 5.

Set down General End, Statement of Aim and Central Idea for each of the following, for:

1 hour speech.
½ hour speech.
10 minute speech.

1. Morals.
2. History.
3. Patriotism.
4. Success.

(Average general audience.)

EXERCISES FOR CHAPTER XIX.

THE SUB-IDEAS.

Exercise 1.

From each group of Statements of Aim that follow, select two and set down:

(a) The Central Idea best suited to attain your purpose under the conditions given.

(b) The Obverse of Central Idea.

(c) The Sub-Ideas you would use.

(d) Indicate by 1, 2, 3, etc. (1 being highest), the relative value of the Sub-Ideas.

(e) The Factors of Interestingness that your Sub-Ideas possess.

(f) Where Action is the End, the Impelling Motives that your Central Idea and its Sub-Ideas possess.

General End.	*Conditions.*	*Statement of Aim.*
Action.	Audience familiar with topic but opposed to speaker's view.	1. Vote for Government Ownership of Railroads.
Action.	Audience familiar with topic but opposed to speaker's view.	2. Vote against Government Ownership of Railroads.
Action.	Audience familiar with topic but opposed to speaker's view.	3. Vote for Woman Suffrage.
Action.	Audience familiar with topic but opposed to speaker's view.	4. Vote against Woman Suffrage.
Action.	Audience familiar with topic but opposed to speaker's view.	5. Vote for Prohibition. 6. Vote against Prohibition.

Action.	Audience familiar with topic and agreeing with speaker's view, but do not act upon it.	7. Be honest in business. 8. Be charitable. 9. Take an active interest in politics.
Belief.	Audience familiar but opposed to speaker's view.	10. Be persevering. 11. We can make our own opportunity to succeed. 12. The Government should undertake Fire and Life Insurance.
Belief.	Audience familiar but opposed to speaker's view.	13. Monopoly harms trade. 14. Child Labor is an evil.
Impressiveness.	Audience familiar with topic and agree with speaker's view.	15. Thomas Jefferson was great. 16. Enterprise wins. 17. Edison was a great inventor.
Impressiveness.	Audience familiar with topic and agree with speaker's view.	18. Personality is a great factor in success. 19. Joan of Arc was a real patriot.

Entertainment.	Audience familiar with topic and agree with speaker's view.	20. Robt. E. Lee was a great general. 21. The imagination is a source of joy. 22. Shakespeare was great. 23. Paul Jones was a great naval fighter. 24. We should be proud of America's (U. S.) history.

Duration of Speech—1 hour.

EXERCISE 2.

With the General End indicated set down a Statement of Aim, Central Idea and Sub-Ideas, for each of the following:

Action.

Fashion.
Arbitration.
Socialism.
Parcels Post.
Postal Savings Banks.
Income Tax.

Belief.

Public Opinion.
Wealth.
The Reformer.
Prison Labor.

Impressiveness.

The Vote Buyer.
Liberty.

The Press.
The Pilgrim Fathers.
Michael Angelo.

Entertainment.

Mark Twain.
Lincoln.
Oratory.
The Drama.

EXERCISE 3.

(a) Indicate by 1, 2, 3, etc., the order in which you would use the Sub-Ideas that you prepared for the different Statements of Aim in Exercise I, Chapter XIX.
(b) Also arrange Sub-Ideas in order of use in Exercise II, Chapter XIX.

EXERCISE 4.

Select General End, Statement of Aim, Central Idea and Sub-Ideas from the following General Subjects, and arrange the Sub-Ideas in the order you believe most logical:

1. The Young Man's Opportunity.
2. The Trusts.
3. The Slums.

EXERCISE 5.

Select General End, Statement of Aim, Central Idea and Sub-Ideas from the following, and arrange the Sub-Ideas in the order you believe most interesting:

1. America's Future.
2. Speculation.
3. Worry.

EXERCISE 6.

Write out a speech of about fifteen minutes' length (about 1,500 words) on any ONE of the following General Subjects, paying proper attention to Statement of Aim,

Central Idea and Sub-Ideas, and to all of the suggestions and laws in respect to effective Amplification:

1. Socialism.
2. Lincoln.
3. Government Ownership of Railroads.
4. Washington.
5. Personality.
6. Opportunity.

EXERCISES FOR CHAPTER XX.

THE INTRODUCTION AND THE CONCLUSION.

Exercise 1.

The audience, in the main, being opposed to the proposition contained in the Statements of Aim given below, prepare an Introduction that shall realize the Four Requisites:

(a) Good Will Toward Speaker.
(b) Statement of Purpose.
(c) Good Will Toward Purpose.
(d) Interest in Development.

1. Prohibition is desirable.
2. Labor unions are a benefit to the community.
3. The government should own and operate the railroads.

Exercise 2.

Select a Statement of Aim and a Central Idea from the following and prepare an Introduction that will arouse interest in the development:

1. Character.
2. Aaron Burr.
3. Optimism.
4. John Marshall.

EXERCISES FOR CHAPTER XXI.

ORATORICAL STYLE.

Exercise 1.

Repetition.

1. Write a paragraph on each of the following, and in it use liberally Repetition:

1. Labor Unions.
2. Suffrage.
3. Patriotism.
4. Republican Party.
5. Democratic Party.
6. Political Corruption.
7. The Press.
8. Justice.
9. The American Citizen.
10. Education.

Exercise 2.

Ridicule.

Write a paragraph of Ridicule on each of the following topics:

1. Newspaper and magazine advice as to what to eat, how to propose, whom to marry, etc., etc.
2. The Trusts seek solely the best interests of the people.
3. Labor unions seek solely the best interests of the community.
4. The fop.
5. The man afraid of his convictions.
6. Ghosts.
7. The number thirteen.

8. Friday.
9. So-called "society."
10. National egotism.

Exercise 3.

Originality in Thought and Expression.

Ponder over each of the following and develop a 300 to 500 word talk that shall avoid triteness in thought and style:

1. The Acquisition of Knowledge.
2. The Puritan.
3. Liberty.

Exercise 4.

Contrast.

Make a list of twenty-five words and their opposites.

Exercise 5.

Contrast.

Make a list of fifteen assertions and their opposites.

Exercise 6.

Contrast.

On each of the following write a paragraph contrasting the topics mentioned:

1. Free Trade and Protection.
2. Washington and Napoleon.
3. Peace and War.
4. Monopoly and Competition.
5. Energy and Indolence.
6. Living within one's means; living beyond it.
7. True Patriotism and False Patriotism.

Exercise 7.

Comparison.

Compare in a paragraph the following:

1. The American War of Revolution and the American Civil War.
2. Today and Fifty Years Ago.

Exercise 8.

Comparison and Contrast.

In a paragraph compare and contrast the following:

1. Washington and Lincoln.
2. England and the United States.
3. The Married Man and the Bachelor.
4. Grant and Lee.

Exercise 9.

Climax.

Write a Climax, of the kind indicated, for each of the following:

Perfect climax:

United States.

Courage.

Napoleon.

Suspended climax:

Strikes.

Exercise 10.

Interrogation.

Write a paragraph on each of the following, using, in the main, Interrogation:

1. Woman Suffrage.
2. The decadence of chivalry.
3. The evils of monopoly.

Exercise 11.

Epithet.

Give an epithet, favorable or unfavorable, for each of the following:

1. Washington.

2. Lincoln.
3. Richard III.
4. Richelieu.
5. The Republican Party.
6. The Democratic Party.
7. The Prohibition Party.
8. The Socialist Party.
9. The man who is always in debt.
10. The man who is always late for his appointment.
11. The man who exacts the last penny.
12. The woman who is always dealing in scandal.

EXERCISES FOR CHAPTER XXII.

SELF-QUESTIONING.

Exercise 1.

1. By the use of "what," examine the terms in the following propositions and set down clearly their full significance, after the manner shown in Chapter XXII.

1. The young man of today has opportunities to succeed equal to those of the young man of forty years ago.
2. The world is improving in morals.
3. Trusts do more harm than good.

Exercise 2.

Apply the queries—What? Why? How? When? Where? Who?—to the following, and set down briefly your results:

1. Competition is wise.
2. Taxation is necessary.
3. American enterprise is extraordinary.
4. Education.
5. The Jury.

Exercise 3.

Apply the Queries—Origin? Nature? Functions or Purpose? Requisites to Efficiency? Effects or Results?—to the following, and note down briefly your results:

1. Municipal Ownership.
2. Woman Suffrage.
3. Party Allegiance.

Exercise 4.

Apply the Third Series of Queries—Spiritually? Morally? etc.—to the following, and set down briefly your results:

1. The American Citizen.
2. Washington.
3. Socialism.
4. Lincoln.
5. Prohibition.
6. Trusts.
7. The Eight Hour Day.

EXERCISES FOR CHAPTER XXIII.

READING.

Exercise 1.

Send in three clippings from newspaper or magazine in which there are Supported and Unsupported Assertions, and indicate same.

Exercise 2.

Send in one clipping from newspaper or magazine in which there are two or more Unsupported Assertions that you believe need support to attain the desired End.

Exercise 3.

Send in three examples of illustrative matter, and state what fact or facts each illustrates

Exercise 4.

Read the article on "Lincoln" in the Encyclopædia Britannica and set down briefly the data in the article that you deem of value to you for a speech on "The Greatness of Abraham Lincoln."

Exercise 5.

Make an outline of the article on "Washington" in the Encyclopædia Britannica.

Exercise 6.

Resolve the following into Specific Instances and arrange them:

1. By Nearness in Distance:
   a. The world's nations.
   b. American cities.
2. By Nearness in Time:
   a. The world's great generals.
   b. The world's great statesmen.
3. By Order of Importance:
   a. The world's great poets.
   b. The world's great nations of today.

Exercise 7.

Resolve the following into General Illustrations and arrange them so that each will suggest to you the next:

1. Flowers.
2. Fruits.
3. Metals.
4. Places of abode.
5. A menu.

Exercise 8.

Develop briefly and arrange by cause and effect:

1. A runaway resulting in death.
2. A quarrel.

Exercise 9.

Set down Statement of Aim, Central Idea and Sub-Ideas for following topics, and arrange the Sub-Ideas so that each will suggest to you, at once, the next:

1. Municipal Ownership.
2. Profit Sharing.
3. Money.
4. Home.
5. The Militia.
6. Patriotism.
7. The Law.

EXERCISES FOR CHAPTER XXIV.

THE AFTER DINNER SPEECH.

Exercise 1.

Imagine an appropriate occasion and respond in a five to ten minute speech, to two toasts selected from the following:

1. The American Citizen.
2. The Bachelor.
3. The Engaged.
4. The American Flag.
5. Sweet Sixteen.
6. The Business Man.

SUPPLEMENTARY.

Exercise 1.

From one of the four Statements of Aim that follow develop a speech with the General End Action. Speech to be between 1,500 and 2,000 words, and to exemplify the principles developed in this book:

1. Vote for Socialism.
2. Vote against Socialism.
3. Vote for Prohibition.
4. Vote against Prohibition.

Exercise 2.

From one of the two Statements of Aim that follow development a speech with the General End Entertainment. Speech to be between 1,500 and 2,000 words, and to exemplify the principles developed in this book:

1. American history is interesting.
2. Shakespeare was great.

Exercise 3.

From one of the two Statements of Aim that follow develop a speech with the General End Belief. Speech to be between 1,500 and 2,000 words, and to exemplify the principles developed in this book:

1. Innate tendencies shape our lives more than environment (or vice versa).
2. A representative should vote according to the wishes of his constituents who elected him.

Exercise 4.

From one of the two Statements of Aim that follow develop a speech with the General End Impressiveness. Speech to be between 1,500 and 2,000 words, and to exemplify the principles developed in this book:

1. Lincoln was great.
2. Personality is a great factor in success.

STUDIES IN STYLE AND STRUCTURE.

LIST OF STUDIES IN STYLE AND STRUCTURE

FOR

READING AND ANALYSIS.

WILLIAM SHAKESPEARE.

Mark Antony's Oration.....Julius Cæsar, Act 3, Scene 2
Speech of Brutus in Forum.....Julius Cæsar, Act 3, Scene 2
Mark Antony on Cæsar's Body...Julius Cæsar, Act 3, Scene 1
Cassius Instigating Brutus.....Julius Cæsar, Act 1, Scene 2
Marullus to the People.....Julius Cæsar, Act 1, Scene 1
Tamora's Plea for Her Son...Titus Andronicus, Act 1, Scene 1
Soliloquy of Lady Macbeth.....Macbeth Act 1, Sene 5
The Instigation Scene.....Macbeth, Act 1, Scene 7
Othello's Defence.....Othello, Act 1, Scene 3
Othello's Farewell to Happiness.....Othello, Act 3, Scene 2
Polonius to Laertes.....Hamlet, Act 1, Scene 3
Hamlet's Self-Condemnation.....Hamlet, Act 2, Scene 2
Hamlet's Soliloquy on Death.....Hamlet, Act 3, Scene 1
Hamlet's Advice to the Players.....Hamlet, Act 3, Scene 2
Hamlet and His Mother.....Hamlet, Act 3, Scene 4
Queen Mab.....Romeo and Juliet, Act 1, Scene 4
Romeo to Juliet.....Romeo and Juliet, Act 2, Scene 2
Coriolanus' Scorn of the People.....Coriolanus, Act 3, Scene 3
Cominius on Coriolanus.....Coriolanus, Act 2, Scene 2
Nestor on Adversity.....Troilus and Cressida, Act 1, Scene 3
Ulysses on the Grecian Failure.....Troilus and Cressida, Act 1, Scene 3
Ulysses on Man's Forgetfulness.....Troilus and Cressida, Act 3, Scene 3
Appeal of Queen Katherine.....Henry VIII, Act 2, Scene 4

Wolsey on His Fall.....Henry VIII, Act 3, Scene 2
Cranmer's Prophecy.....Henry VIII, Act 5, Scene 5
Bassanio and the Caskets.....The Merchant of Venice Act 3, Scene 2
Lorenzo and Jessica.....The Merchant of Venice, Act 5, Scene 1
Titania and Oberon.....A Midsummer Night's Dream, Act 2, Scene 1
Prospero Abjures Magic.....The Tempest, Act 5, Scene 1
Richard's Faith.....Richard II, Act 3, Scene 2
Richard on the Hollowness of Power..Richard II, Act 3, Scene 2
York on Bolingbroke.....Richard II, Act 5, Scene 2
Hotspur's Fop.....I Henry IV, Act 1, Scene 3
Lady Percy's Concern.....I Henry IV, Act 2, Scene 3
King Henry's Expostulation.....I Henry IV, Act 3, Scene 2
The Prince's Promise.....I Henry IV, Act 3, Scene 2
Falstaff on His Soldiers.....I Henry IV, Act 4, Scene 2
The Plea of Lady Percy.....II Henry IV, Act 2, Scene 3
King Henry on Sleep.....II Henry IV, Act 3, Scene 1
King Henry to His Son.....II Henry IV, Act 4, Scene 5
Henry V to the Lord Chief Justice.II Henry IV, Act 5, Scene 2
The Kingdom of the Bees.....Henry V, Act 1, Scene 2
Henry V before Harfleur.....Henry V, Act 3, Scene 1
Henry VI on the Peasant's Life.III Henry VI, Act 2, Scene 5
Warwick at Barnet.....III Henry VI, Act 5, Scene 2
Queen Margaret at Tewkesbury.III Henry VI, Act 5, Scene 4
Gloucester's Soliloquy.....Richard III, Act 1, Scene 1
The Dream of Clarence.....Richard III, Act 1, Scene 4
Richard's Despair.....Richard III, Act 5, Scene 3
Richard's Address to His Soldiers..Richard III, Act 5, Scene 3
Gloucester and Lady Anne.....Richard III, Act 1, Scene 2

JOHN MILTON.

Book I.....Paradise Lost
Book II.....Paradise Lost
Book IV.....Paradise Lost
Book VI.....Paradise Lost

DANTE ALIGHIERI.

Canto III.....Hell, The Divine Comedy
Canto V.....Hell, The Divine Comedy

Canto XIII.....Hell, The Divine Comedy
Canto XVII.....Hell, The Divine Comedy
Canto XXI.....Hell, The Divine Comedy
Canto XXV.....Hell, The Divine Comedy
Canto XXVIII.....Hell, The Divine Comedy
Canto XXXIII.....Hell, The Divine Comedy
Canto XXXIV.....Hell, The Divine Comedy
Canto VI.....Purgatory, The Divine Comedy
Canto IX.....Purgatory, The Divine Comedy
Canto XXIX.....Purgatory, The Divine Comedy
Canto XXX.....Purgatory, The Divine Comedy
Canto XXXI.....Purgatory, The Divine Comedy
Canto XXXII.....Purgatory, The Divine Comedy

THE BIBLE.

Oration of Moses.....Deuteronomy, Chapter XXVIII
The Great Arraignment.....Isaiah, Chapter I
The Covenant with Death.....Isaiah, Chapter XXVIII
The Destruction.....Isaiah, Chapter XXXIV
The Restoration.....Isaiah, Chapter XXXV
The Sword of the Lord.....Ezekiel, Chapter XXI
The Fall of Tyre.....Ezekiel, Chapter XXVII
The Sermon on the Mount.....Matthew, Chapters V, VI, VII
Paul Before Agrippa.....Acts, Chapter XXVI
Charity.....I Corinthians, Chapter XIII
The Argument for Resurrection.....I Corinthians, Chapter XV

LECTURES AND OCCASIONAL ADDRESSES.

Matthew Arnold.....The Majority and the Remnant
Robert Collyer.....Clear Grit
Ralph Waldo Emerson.....The Conservative and the Reformer
Ralph Waldo Emerson.....The American Scholar
James A. Froude.....Science of History
John Ruskin.....Work
E. P. Whipple.....Wit and Humor
N. Dwight Hillis.....John Ruskin
William E. Channing.....Self-Culture
Henry Van Dyke.....Salt
James A. Lowell.....Democracy
William Hazlitt.....The Living Poets
Edward Everett.....Vegetable and Mineral Gold

Edward Everett.....Phi Beta Kappa Oration
Henry W. Grady.....The New South
Augustine Birrell.....Edmund Burke
George W. Curtis.....Sir Philip Sidney
Frederic W. Farrar.....America
John B. Gordon.....The Last Days of the Confederacy
Champ Clark.....Aaron Burr
John W. Daniel.....Washington
John Fiske.....Columbus
Victor Hugo.....Voltaire
Henry Irving.....Macbeth
Henry M. Stanley.....Through the Great Forest
William Thackeray.....Swift
Henry Watterson.....Lincoln
Lord Rosebery.....Robert Burns
Robert G. Ingersoll.....Shakespeare
Andrew White.....History
Felix Adler.....Marcus Aurelius
George Bancroft.....The People
Joseph Chamberlain.....Patriotism
Cyrus W. Field.....The Atlantic Cable
George J. Goschen.....The Uses of the Imagination
R. H. Conwell.....Acres of Diamonds
J. Thomas Fields.....Masters of the Situation
Wendell Phillips.....The Lost Arts
Wendell Phillips.....Toussaint L'Ouverture
Cardinal Newman.....Knowledge and Learning
Garrett P. Serviss.....Napoleon Bonaparte
Sargent Prentiss.....Lafayette
John Lord.....Oliver Cromwell
David R. Locke.....In Search of the Man of Sin
T. DeWitt Talmage.....Big Blunders
T. Starr King.....Shadows and Substance
Thomas Carlyle.....Mahomet
Rufus Choate.....Daniel Webster
George Bancroft.....Andrew Jackson
Daniel Webster.....Adams and Jefferson
Daniel Webster.....Plymouth Oration
Harrison Gray Otis.....Alexander Hamilton
John Quincy Adams.....Oration at Plymouth
Louis Kossuth.....Speech at Faneuil Hall, Boston

Francois Guizot.....Civilization and the Individual Man
Giuseppe Mazzini.....To the Young Men of Italy
William M. Thackeray.....Charity and Humor
Lord Coleridge.....The Laws of Property
Matthew Arnold.....Ralph Waldo Emerson
David Dudley Field.....An International Code of Arbitration
Henry W. Bellows.....William Cullen Bryant
John B. Gough.....Temperance Speech at Boston
William M. Evarts.....What the Age Owes to America
Edward Everett Hale.....Sons of Massachusetts
James G. Blaine.....Oration on Garfield
Theodore Roosevelt.....The Strenuous Life

POLITICAL.

Demosthenes.....On the Crown
Cicero.....Second Oration Against Cataline
Mirabeau.....Necker's Financial Policy
Lord Chatham.....On American Affairs, May 30, 1777
Edmund Burke.....Speech at Bristol, September 6, 1780
Edmund Burke..... ... On Conciliation With America
Daniel O'Connell.....Ireland Worth Dying For
Henry Grattan.....A Declaration of Irish Right
George Canning.....On the Fall of Bonaparte
Richard B. Sheridan.....Warren Hastings
Charles J. Fox.....Rejection of Bonaparte's Overtures
William Pitt.....Abolition of the Slave Trade
Oliver Cromwell..At the Opening of First Protective Parliament
Lord Mansfield..On a Bill Depriving Peers of Certain Privileges
Isaac Barrè.....''America's Obligation to England''
Junius.....Letter to the Duke of Bedford, September 19, 1769
Junius.....Letter to the Duke of Grafton, February 14, 1770
Lord Belhaven.....
....Against the Legislative Union of England and Scotland
William Pulteney.....On Reducing the Army
Lord Chesterfield.....Against Licensing Gin Shops
Robespierre.....Against Granting the King a Trial
William Wilberforce.....The British Slave Trade
Bulwer-Lytton.....On the Crimean War
Lord Macaulay.....Jewish Disabilities
Lord Brougham.....Negro Emancipation
Sir Robert Peel.....On the Repeal of the Corn Laws

Richard L. Shiel.....Jewish Disabilities
William E. Gladstone.....
.....On Domestic and Foreign Affairs, November, 1879
Sir Wilfred Laurier.....On the Death of Queen Victoria
John Bright.....The Trent Affair
Sir John A. Macdonald.....On Canadian Confederation
Lord Beaconsfield.....''Conservatism''
Richard Cobden.....On the Corn Laws
John Morley.....Home Rule
George Washington.....Farewell Address
John Hancock.....The Boston Massacre
Thomas Jefferson.....First Inaugural Address
John Jay.....To the People of Great Britain
Fisher Ames.....On the British Treaty
Patrick Henry.....''Give Me Liberty or Give Me Death''
Andrew Jackson.....Second Inaugural Address
Benjamin Franklin.....Dangers of a Salaried Bureaucracy
Samuel Adams.....American Independence
Henry Clay.....''The American System''
Daniel Webster.....Reply to Hayne
John C. Calhoun.....The Slavery Question
Abraham Lincoln.....Gettysburg Address
Abraham Lincoln.....Speech at Cooper Institute
William Lloyd Garrison.....Encouragement to the Oppressed
Charles F. Adams.....On the States and the Union
Carl Schurz.....The Policy of Imperialism
James Proctor Knott.....Duluth
William Jennings Bryan.....The Cross of Gold
Albert J. Beveridge.....The March of the Flag
Theodore Parker.....The State of the Nation
Charles Sumner.....The Crime Against Kansas
Stephen A. Douglas.....Speech at Ottawa, August 21, 1858

SERMONS.

Tertullian.....The Duty and Rewards of Patience
Chrysostom.....Excessive Grief at the Death of Friends
St. Augustine.....The Recovery of Sight to the Blind
Hugh Latimer.....The Sermon of the Plow
John Bunyan.....The Barren Fig Tree
John Tillotson.....The Resurrection
Isaac Barrow.....The Crucifixion of Christ

Robert South.....The Image of God in Man
John Wesley.....The Great Assize
George Whitefield.....The Kingdom of God
Robert Hall.....Modern Infidelity
Martin Luther.....The Methods and Fruits of Justification
James Berrique Bossuet.....
.....Funeral Oration Over the Prince of Conde
Louis Bourdaloue.....The Passion of Jesus Christ
Fenelon.....The Saints Converse With God
John Baptiste Massillon.....The Small Number of the Saved
John Knox.....The Source and Bounds of Kingly Power
Thomas Chalmers....The Expulsive Power of a New Affection
Jonathan Edwards.....Sinners in the Hands of an Angry God
Adolphe Monod.....The Endearing Attribute
Eliphalet Nott.....The Fall of Hamilton
Lyman Beecher.....The Remedy for Duelling
Richard S. Storrs, Jr....The Privilege of Communion With God
Jabez Bunting.....The Guilt of Unbelief
Thomas Guthrie.....The New Heart
Alexander Duff.....Missions the Chief End of the Church
Jeremy Taylor.....The Foolish Exchange
Henry Ward Beecher.....The Strange Woman
Henry Ward Beecher.....Gamblers and Gambling
Henry Ward Beecher.....The Nature of Christ
T. DeWitt Talmage.....As the Stars Forever
George H. Hepworth.....Happiness in Accord With Law
James McCosh.....Unity With Diversity
Dwight L. Moody.....Faith
Alexander Maclaren.....The Stone of Stumbling
Alexander Maclaren.....The Resurrection
Charles H. Spurgeon.....Songs of the Night
Joseph Parker.....The Future
Frank W. Gunsaulus.....Isaiah's Vision of God
Cardinal Newman.....Communion With God
William E. Channing.....The Character of Christ
Cardinal Manning.....The Triumph of the Church
Dean Stanley.....Jesus of Nazareth
Frederick W. Robertson.....The Loneliness of Christ
Charles H. Spurgeon.....On the Condescension of Christ
Henry Drummond.....On the Greatest Thing in the World

Phillips Brooks.....The Beauty of a Life of Service
Phillips Brooks.....The Preëminence of Christianity

MARTIAL.

Giuseppe Garabaldi.....Speech to His Soldiers
Napoleon Bonaparte.....To His Soldiers on Entering Milan

FORENSIC.

Lord Brougham.....In Defence of Williams
Lord Erskine.....In Defence of Stockdale
Sir James Mackintosh.....In Defence of Peltier
William Wirt.....Speech in the Trial of Aaron Burr
Victor Hugo.....Capital Punishment
Emile Zola.....Appeal for Dreyfus

AFTER-DINNER SPEECHES.

Oliver Wendell Holmes.....Tribute to Paul Morphy
Henry Ward Beecher.....Merchants and Ministers
Henry Ward Beecher.....Religious Freedom
Joseph H. Choate.....A Test Examination
Joseph H. Choate.....The Pilgrim Mothers
Mark Twain.....New England Weather
Mark Twain.....Woman
George W. Curtis.....Liberty Under Law
George W. Curtis.....Noblesse Oblige
William Jennings Bryan.....America's Mission
Lord Coleridge.....In Golden Chains
Andrew Carnegie.....The Scotch American

Volumes containing the Studies given in the foregoing list will be found in the majority of public libraries. Most of the speeches can be found in the collections of addresses entitled "Modern Eloquence," edited by Thomas B. Reed (Morris & Co., Philadelphia); "The Library of Oratory," edited by Chauncey M. Depew (Globe Publishing Co., New York); "British Eloquence," edited by C. A. Goodrich; "Pulpit Eloquence" (Funk & Wagnalls, New York).

QUESTIONS.

QUESTIONS

CHAPTER I.

THE IMPORTANCE OF EFFECTIVE SPEAKING.

1. Why is effectiveness in speaking important?
2. What is the main cause of ineffectiveness in speaking?
3. What is the basis of success in speaking, and what would be the effect of its thorough realization?

CHAPTER II.

THE GENERAL ENDS.

1. What is the first requisite to effectiveness in speaking?
2. State the views of leading rhetoricians in regard to the General Ends.
3. Name the General Ends of speech.
4. Define accurately Clearness as an End.
5. Give a good example of Clearness as an End.
6. Indicate the restrictions of Clearness.
7. Define Impressiveness.
8. Give two examples of when Impressiveness is the speaker's General End.
9. Define Belief as a General End.
10. What does Belief discuss?
11. Give a good example of where Belief is the General End.
12. Define Action and say when it is the speaker's End.
13. What is the relative importance of Action?
14. What, sometimes, are the preliminary steps where Action is the General End?
15. Give an example where Action is the General End.
16. Define Entertainment as a General End and state its specific field.

17. What license does Entertainment permit?

18. Give an example where the General End is Entertainment.

19. Show by the subject "Altruism" the distinction between the Five General Ends.

20. Specify the respective mental powers to which the various Ends address themselves.

21. Show how the audience may govern the General End.

22. By two examples show the distinction between General Ends and means to an End.

23. What does the speaker gain from the determination of the General End?

24. Specify some of the evils that may follow a disregard of the General End.

25. What do the General Ends demand from the speaker in respect to his speech?

CHAPTER III.

THE PRINCIPLE OF REFERENCE TO EXPERIENCE.

1. What is the essential to effectiveness in speaking, next following the perception of the General Ends of speech?

2. What is the foremost of the principles?

3. Define Reference to Experience and give an example of it.

4. Name the kinds of experience and differentiate them.

5. Give at least three reasons why Reference to Experience is important, and justify each by illustrations.

6. Distinguish the objective and the subjective aspects of speech.

7. State convincingly one error common among speakers.

8. State the great law governing the use of the principle of Reference to Experience, and justify it by three examples.

9. What is the problem of the speaker in respect to the use of the principle of Reference to Experience?

10. State clearly the four principles governing the vividness of an experience, and give original illustrations of each.

11. Include the four principles governing vividness in one general law.

12. State fully the especial concern of the speaker in respect to the acquisition of experiences.

13. What must the speaker always keep in mind in respect to the modern listener?

14. State the great demand made upon the modern speaker if

he would fully utilize the principle of Reference to Experience.

15. This demand (question 14) met, what is the speaker's gain?

CHAPTER IV.

REFERENCE TO EXPERIENCE AND THE GENERAL ENDS.

1. The principle of Reference to Experience understood in itself, what is the next essential to effectiveness in speaking?

2. State the General Law governing the application of the principle of Reference to Experience to the General Ends?

3. What does Clearness as an End exclude?

4. State fully the method of applying Reference to Experience to attain Clearness, and the especial caution to be observed.

5. Give three examples.

6. What governs the application of Reference to Experience when feeling is the especial concern (Impressiveness)?

7. Distinguish between the application of Reference to Experience to Clearness and to Impressiveness.

8. Mention three examples of Reference to Experience applied to Impressiveness, and give one original example.

9. State fully how best to apply Reference to Experience to secure Belief, and mention six examples.

10. Give two original examples of Reference to Experience applied to Belief.

11. Recapitulate the application of Reference to Experience to Clearness, Impressiveness and Belief, and briefly illustrate by the example "that man is a cynic."

12. Give an original example of the application of Reference to Experience to Clearness, Impressiveness and Belief.

13. Mention some of the consequences of failure to observe the correct use of Reference to Experience in respect to the General Ends.

CHAPTER V.

ACTION AND THE IMPELLING MOTIVES.

1. State the primary requisite to the effective application of Reference to Experience to the attainment of Action; define the Impelling Motives and give a working classification of them.

2. Define fully the Impelling Motive of Self-Preservation and discuss and exemplify its power.

3. Define fully the Impelling Motive of Property and discuss and exemplify its power.

4. Define, discuss and exemplify the Impelling Motives of (a) Power, (b) Reputation, (c) Affections, (d) Sentiments, (e) Tastes.

5. Give an example of the use of all of the Motives applied to "Vote for a Protective Tariff," and include the Obverse under each Motive (as in the example, "You should pay your bills").

6. Give the Impelling Motives in the usual order of their importance.

7. Discuss the relative value of the Impelling Motives.

8. On what does the actional power of the Impelling Motives depend?

9. Give one original example of the effective use of an Impelling Motive, and indicate the Motive used.

10. Discuss the importance of the development of skill in the use of the Impelling Motives.

CHAPTER VI.

ENTERTAINMENT AND THE FACTORS OF INTERESTINGNESS.

1. Define Entertainment.

2. Give the Factors of Interestingness.

3. Explain the Vital, exemplify it and give proof of its importance.

4. Define the Unusual, discuss its place and nature, and illustrate its use.

5. Define the Uncertain.

6. Define the Antagonistic, mention some of the things it includes and illustrate its use.

7. Explain fully the Similar and exemplify it.

8. Define the Animate and illustrate it.

9. Explain the Concrete and give examples.

10. Give an example showing the distinction between the Seven Factors and illustrating their application.

11. Give a classic example of the use of the Seven Factors and prove that they are all used.

12. Give the ordinary ranking of the Seven Factors and discuss their power.

13. State the law governing effectiveness in the use of the Seven Factors and give an example of its application to the Vital

14. Explain and illustrate the application of Reference to Experience to the Unusual.

15. Apply the principle of Reference to Experience to the Similar, and give some examples that prove its power when so applied.

16. Apply Reference to Experience to the Uncertain.

17. Apply Reference to Experience to (a) the Antagonistic, (b) the Animate, (c) the Concrete.

18. Of two references to experience applied to a Factor, which is the more powerful?

19. Discuss the importance of the use of the Factors, and show by example its beneficial effect upon the selection of material.

20. Name the Factors used by some of the great speakers and writers.

CHAPTER VII.

CUMULATION.

1. What is the principle governing effectiveness in speech, next in importance to that of Reference to Experience? (b) Define it and (c) give an example of its use.

2. What is the function of Cumulation?

3. State fully and clearly why Cumulation is needed, and show the conditions governing the listener, and prove that Cumulation meets these conditions.

4. Give some illustrations of the application of Cumulation.

5. State clearly the law governing the value of Cumulation.

6. State the three demands governing the use of Cumulation.

7. Mention some helps in the development of skill in the use of Cumulation.

8. Give three original examples of effective Cumulation.

9. What caution must be observed in respect to Cumulation?

CHAPTER VIII.

ASSERTIONS.

1. Into what does the major portion of utterance resolve itself, and give examples.

2. For what purpose do we make assertions?

3. When is support of an assertion justified?

4. What is the speaker's main concern?

5. State the **Four** Forms of Support.

6. Support the assertion. "Greece had great men," using the Four Forms.

7. What is the great task of the speaker in the attainment of effectiveness?

CHAPTER IX.

RESTATEMENT.

1. State fully the nature of Restatement and give examples.

2. What is the value of Restatement?

3. State when Restatement should be used for Clearness; give three examples and justify them.

4. Specify when Restatement should be used for Impressiveness, and give two examples and justify them.

5. When should Restatement be used for Belief, and give examples and justify them?

6. Give an example of Restatement to secure Belief for an assertion outside the pale of actual demonstration, and justify it.

7. What guiding principle must always be followed in selecting Restatements?

CHAPTER X.

RESTATEMENT (CONTINUED).

1. When should Restatement be used for Action?

2. Give an example to justify the use of Restatement for Action.

3. When should Restatement be used for Entertainment?

4. Give three examples of Restatement used for Entertainment and justify their use.

5. Name the two kinds of Restatements and give an example of Recurrent Restatement and state its value.

6. Name two especial uses of Restatement and give examples.

7. State when Restatement is useful in the form of pure repetition and give an example.

8. Upon what does skill in Restatement depend?

9. Upon what must be based the estimate of an average audience?

10. Indicate the method of practice in the attainment of facility in Restatement.

11. Name a valuable incidental gain from the practice of Restatement.

12. What warning applies to Restatement?

CHAPTER XI.

GENERAL ILLUSTRATION.

1. Define and exemplify General Illustration.
2. State the office of General Illustration.
3. State when General Illustration should be used for Clearness, and give an example.
4. When should General Illustration be used for Impressiveness? Give examples and justify them.
5. Mention two special uses of General Illustration for Impressiveness and give an example of each and justify same.
6. When should General Illustration be used for Belief? Give three examples and justify them.

CHAPTER XII.

GENERAL ILLUSTRATION (CONTINUED).

1. When should General Illustration be used to attain Action? Give three examples and justify them.
2. When should General Illustration be used for Entertainment. Give an example and justify it.
3. What is the great requisite to skill in General Illustration?
4. Explain and illustrate the power of the Law of Association of Ideas in its relation to General Illustration.
5. What place does practice occupy in the attainment of skill in General Illustration, and indicate an effective routine of drill.
6. State a subjective requisite to skill in the use of General Illustration, and prove its importance.
7. What law governs the effective use of General Illustration? Give an example of its application and justify it.

CHAPTER XIII.

SPECIFIC INSTANCE.

1. Define Specific Instance and show the difference between General Illustration and Specific Instance.
2. What is the effect of Specific Instance upon listener?
3. When should Specific Instance be used for Clearness? Give two examples and justify them.

4. When should Specific Instance be used for Impressiveness? Give two examples and justify them.

5. When should Specific Instance be used for Belief? Give two examples and justify them.

CHAPTER XIV.

SPECIFIC INSTANCE (CONTINUED).

1. When should Specific Instance be used for Action? Give two examples and justify them.

2. When should Specific Instance be used for Entertainment? Give an example and justify it.

3. What determines the relative value of Specific Instance? Illustrate.

4. State fully the necessary steps in the attainment of proficiency in the use of Specific Instance.

5. Illustrate the manner of acquiring data for Specific Instance.

CHAPTER XV.

TESTIMONY.

1. Define Testimony.

2. What is the effect of Testimony on the listener?

3. Give an example of the effective use of Testimony.

4. When should Testimony be used for Clearness. Give an example and justify it.

5. When should Testimony be used for Impressiveness? Give an example and justify it.

6. When should Testimony be used for (a) Belief, (b) Action, (c) Entertainment, and give an example of each and justify it.

7. What law governs the selection of Testimony?

8. When a comparatively unknown authority must be quoted what should be done?

9. State the requisites in the attainment of efficiency in the use of Testimony.

CHAPTER XVI.

THE FOUR FORMS OF SUPPORT.

1. Review clearly yet concisely the demands of the General Ends of Speech in respect to the Four Forms of Support.
2. State the governing law when Clearness, Impressiveness, etc., are means to an End, and give an example.
3. Is it wise to use two or more of the Four Forms of Support in coöperation? Justify your answer.
4. Is it preferable to over-support rather than under-support, and if so, why?
5. What should be the usual order of using the Forms of Support, and why?
6. Mention two examples of coöperative use of three of the Forms of Support.

CHAPTER XVII.

THE STATEMENT OF AIM AND THE CENTRAL IDEA.

1. Define and illustrate the Statement of Aim.
2. State fully the value of the Statement of Aim.
3. What governs the scope of the Statement of Aim?
4. The Statement of Aim determined, what is the next step?
5. Define and illustrate the Central Idea.
6. What is the difference between the Statement of Aim and the Central Idea?
7. Why is it advisable to sometimes set down the Obverse of Central Idea? Illustrate.
8. State the general value of the Central Idea.
9. Mention some instances where great speakers have used the Central Idea.
10. What is the place of the General Ends in respect to the Statement of Aim and the Central Idea?
11. When is the omission of a Central Idea justified?
12. When may the Statement of Aim be used as the Central Idea? Give an original example.

CHAPTER XVIII.

THE CENTRAL IDEA.

1. State the five demands a Central Idea must meet in order to be effective.

2. Explain and fully illustrate the first demand.

3. Explain and illustrate the application of the principle of Reference to Experience to the Central Idea.

4. Explain and illustrate the application of Reference to Experience to the Central Idea when the speaker seeks Action.

5. Explain fully and show by examples why the scope of the Central Idea must be determined carefully.

6. In the selection of the Central Idea with regard to scope what governs final decision?

7. Have great speakers paid heed to the scope of their Central Idea? If so, specify.

8. Explain and illustrate fully why and how a Central Idea must have Interestingness.

9. State why and how a Central Idea should be generative, and give examples.

10. When should the Central Idea be phrased so as to involve comparison?

11. Is a knowledge of audience valuable in the choice of the Central Idea and why?

12. State the place of the Four Forms of Support in the choice of a Central Idea and give an original illustration.

13. Give a recapitulation of the main points in Chapters XVII and XVIII.

CHAPTER XIX.

THE SUB-IDEAS.

1. Define Sub-Ideas.

2. What law governs the selection of Sub-Ideas?

3. State how objections to your Central Idea should be treated, and illustrate overcoming an objection.

4. What is the best way to overcome a misconception? (b) An impression that your subject is of little importance?

5. Give an example of the wise selection of a Sub-Idea.

6. Justify the selection of Sub-Ideas by the principle of Reference to Experience.

7. Illustrate an effective method of outline.

8. Explain the place of Interestingness in respect to Sub-Ideas.

9. What is the demand in respect to the Sub-Ideas when the end is Action?

10. What is the primary law governing the arrangement of Sub-Ideas?

11. What consideration may modify this primary law?

12. Where great opposition to view of speaker, exists, what modification is then needed?

13. State fully what governs the effective amplification of the Sub-Ideas.

CHAPTER XX.

THE INTRODUCTION AND THE CONCLUSION.

1. What are the Four Requisites the Introduction may demand?

2. State fully how Good Will Toward Speaker may be attained?

3. Mention an example of the effective attainment of Good Will Toward Speaker and show wherein it is effective.

4. How is the Statement of Purpose best attained?

5. Give an example of an effective Statement of Purpose, and show wherein it is effective.

6. How is "Good Will Toward Purpose best attained? Give an example and justify it.

7. State fully how Interest in Development may be aroused.

8. Mention two examples of attaining Interest in Development and show wherein they are effective.

9. State the great law that governs the Introduction as a whole.

10. What constitutes an effective Conclusion?

CHAPTER XXI.

ORATORICAL STYLE.

1. Under what must Oratorical Style necessarily fall?

2. What is the great essential in Oratorical Style? Why is it the great essential and what forms does it call for?

3. State a further requisite in Oratorical Style, and indicate why it is necessary and the forms of expression it demands.

4. State a third need in Oratorical Style and the kind of xpression it demands.

5. Define Repetition; give an example and state the value of Repetition.

6. Define Ridicule; give an example; state when Ridicule is justified and discuss whether skill in Ridicule can be acquired.

7. (a) Define Originality in Thought and Expression and give an example of it.
   (b) Indicate at least three instances where there is originality in the example from Edward Everett.
   (c) Mention an example of originality in thought alone, and an example of originality in phrase.
   (d) Discuss the helps to attaining skill in Originality in Thought and Expression.

8. (a) Define Contrast; give an example of it and say when the use of Contrast is justified.
   (b) Mention three examples of Contrast and briefly discuss them.
   (c) Can Contrast be used for humorous effect? If so, illustrate.

9. (a) Define, give an example and indicate the value of Comparison.
   (b) Wherein lies the force of the Christian Endeavor example?

10. (a) Show clearly the difference between Comparison and Contrast.
   (b) Show how both Comparison and Contrast might be used in the same speech to advantage.
   (c) What general law governs the effective use of Comparison and Contrast?

11. (a) Define, give an example and indicate the value of Climax.
   (b) Name the kinds of Climax and illustrate and define them.
   (c) Mention one humorous Climax.
   (d) Give an instance of a Double Climax.
   (e) Has Climax been much used by speakers?
   (f) Discuss fully how skill in Climax is attained.
   (g) What caution must be observed in respect to Climax?

12. Define, give examples and indicate the value of Epithet.

13. What is Interrogation and wherein lies its value?

14. What is the law in respect to the Former Forms of Support in which the various kinds of Oratorical Style shall be phrased?

CHAPTER XXII.

SELF-QUESTIONING.

1. State fully, why, as a rule, thinking should precede reading, in the preparation of a speech?
2. Mention a method that will help to provoke thought.
3. Illustrate how the use of the query "what" aids in thinking.
4. Set down the Three Series of Query Helps.

CHAPTER XXIII.

READING.

1. State fully the value of the habit of comparison and inference in reading.
2. What constitutes a clear perception of the nature of Assertions?
3. What must the reader distinguish in respect to Supported Assertions?
4. State fully the method of acquiring illustrative material and give an example.
5. What kind of humorous story is preferable as illustrative material, and give an illustration.
6. What is the preferable way to fix illustrative matter in the mind?
7. Discuss fully Memory and its helps.

CHAPTER XXIV.

THE AFTER-DINNER SPEECH.

1. Name, define and justify the three essentials of the After-Dinner Speech.
2. What other observance besides that of the three essentials is usually wise?
3. What questions should the After-Dinner speaker put to himself in the preparation of his speech?

4. Make a careful analysis of Mark Twain's speech "The Babies," and show the elements of structure and style he has used.

CHAPTER XXV.

1. Give a brief summary of the main points discussed throughout the book.

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Assertion

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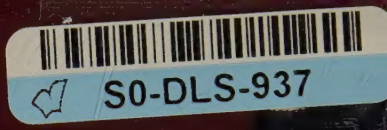
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